"Capitalizing Notoriety," by Archie Bell

THE NEW YORK
DRAMATIC MIRROR

SEPTEMBER 17 1913

PRICE TEN CENTS

ADELE BLOOD

The Genesis of Vaudeville

White, N. Y.
Copyright, 1913, by Charles Frohman
JOHN DREW IN "MUCH ADO ABOUT NOTHING"

White, N. Y.
RITA JOLIVET AND WILLIAM COURTLEIGH IN "WHERE IGNORANCE IS BLISS"

White, N. Y.
FORREST WINNANT AND IRENE FENWICK
In "The Family Cupboard"

Moffett, Chicago.
MAY VOKES AND JOSEPH SANTLEY
In "When Dreams Come True"

SCENE IN ACT IV OF "THE FIGHT"

ACROSS THE FOOTLIGHTS

THE NEW YORK
DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

VOLUME LXX NEW YORK, WEDNESDAY, SEPTEMBER 17, 1913 No. 1813

HOLBROOK BLINN AND ONE-ACT PLAYS.

The Director of the Princess Theater Now Starts it on a Second Season

ON the dimly lighted stage of the Princess Theater a persistent young man tried to convince Holbrook Blinn. His conversation, rising to the high notes, impressed both Mr. Blinn's secretary and myself, waiting near the door, that he aspired to sell a one-act play by a well-known writer. Mr. Blinn, unruffled, came back at him in an even tone that confirmed the impression of power made by the director's solid frame.

The answer was: "I'll read the play, but I can tell you now that it won't be accepted just because this man is famous. We have plays by Bernard Shaw, Rudyard Kipling, Eugene Brieux, and Augustus Thomas, but we won't give any of them right away. If the public didn't care about a play for its own sake, how long do you think we could get audiences just because a man's name was tacked on to it?"

"But this would be good for vaudeville afterwards," said the young man.

"I'm not trying out acts for vaudeville," answered Mr. Blinn. "This house is to produce one-act plays that would not be given big, small or any other time. We have different audiences and 'different' plays."

"But this would be good for your audiences and for vaudeville, too," persisted the young man.

"I shall be happy to read that kind of a play," answered Mr. Blinn, but I have nothing to do with vaudeville. Good day." And we ascended the stairs that lead to the dressing rooms, somber affairs where walls, partitions and floors are a leaden gray. The one which we entered had manuscripts here and there, coats and khaki hats that aroused thrilling memories of Fear. Mr. Blinn, clearing the second chair, resumed the conversation: "They still don't know the kind of plays we want. Some of them think that we want only salacious stuff. We've been accused of starting the flood of white slave plays with Any Night, but the reason we took that was the big tragedy, not the salaciousness. To me it's the difference between a 'shocker' and a 'thriller.' We want the 'thrillers' here, and often they have sensational qualities, but that is only because of the strength of the story. No theater is successful that gives only suggestive entertainment, and we certainly would not cater to that class even if we set out just to make money.

"It would be difficult to find a better word for our policy than 'thrillers.' The Princess has been compared to the Grand Guignol in Paris, but we give only a few of the same plays. That theater, by the way, does not run to sex plays. It has some, but they are no more salacious than those in other Paris theaters. When we open at the Princess next week we shall give a Russian play that has been a big success in the Grand Guignol, but that will be only one of five. Another will be The Black Mask, by R. Tennyson Jesse and H. M. Harwood, founded on a story by Mr. Jesse, and then there will be The Bride, by William J. Hurlbut, the first one-act play he has written. I imagine the Presbyterians will say that this is suggestive. The fourth play will be The Eternal Mystery, by George Jean Nathan, published in *The Smart Set*, and we'll fill out the programme with one of two other plays we have ready.

White, N. Y.

HOLBROOK BLINN.

"Mr. Nathan's work is a religious burlesque. It is another example of the sort of thing we plan to do, producing plays that would not be considered elsewhere, either because they are daring or deal with 'touchy' subjects. We thought it was safe to put on Any Night here last season because we had given warning that our plays were not for children. Now the public makes a storm of protest because other managers put on plays that might be called similar, and we shall hold off several of that nature. We don't want any insinuations that we are trading on this uproar, but perhaps when the stir is over we shall put on some that we have in hand. Yes, Daughters of Joy is one of them, and it is a very interesting play, but there have been too many daughters of joy on the stage lately. We think that we can find a distinctive public for this theater that will appreciate advanced ideas, but according to present progress what we stage this season will be mother's milk on the regular stage two years from now.

"We expect to change one play in the bill every five weeks or so, unless we find a bill that the public doesn't want disturbed. Varying applause, newspaper criticisms and private opinions help to decide what play is the weak spot. We have found that comedies, however clever, do not draw as the more rugged plays do. Last year people came for Fear and Any Night. A part of the audience loved Fancy Free, but it was the other two that carried the draught. Comedy furnishes a pleasant interlude, such as you would need between two strong short stories. These one-act plays are like short stories in other ways, for in most cases they represent a tension or a mood that could no more be sustained through three acts than you could hold the spell of The Pit and the Pendulum through a novel.

"The same might be said of the acting. An actor can carry a part for fifteen, twenty or thirty minutes that he couldn't carry all through a play, and our company has this intensive kind of acting, often in several parts the same evening. We have no time to conduct a school of acting, and the actors we take have already demonstrated their versatility and other qualities. Of course I have charge of the acting, as well as of the selection of plays, but I allow the actors to work out their own conceptions in each case, unless that conception happens to be absolutely wrong. A young man in the company who had played only small parts in Broadway productions gave proof with us that he had been deserving of better things, and now he has more opportunity than ever before. The company will this year have as its nucleus the same cast as last year, including Willette Kershaw, Edward Ellis, Vaughan Trevor, and myself. Emelie Polini, who was in Hindle Wakes last season, will have important parts, and William O'Neil will also be in the company.

"Ten or eleven weeks last Spring were enough to clear a heavy initial expense and put something in the bank. We really considered those weeks as an experiment, and we didn't expect to make money until this year. Now, with every prospect for a good season, we hope to prove that the Princess is one theater in New York that is not too many."

DAVID H. WALLACE.

THE GENESIS OF VAUDEVILLE

IT is hard to imagine vaudeville with a large family tree, but it really has one with roots in genuinely antique soil. Its beginnings have all of the romance found in the origin of Greek tragedy, yet the two are not by any means identical in manner or time. Vaudeville was a thing apart from its inception. It has been—and still is—a growth toward (not from) the regular stage.

During the first half of the fifteenth century, Olivier Basselin, a fuller, whose mill turned in the Valley of the Vire, Normandy, wrote a number of songs, and called them *Vaux-de-Vire*, the first form of the term given to the subject of this article. They were used by a literary society of the place known as the *Compagnons Gallois*, or Boon Companions; and through that adoption they attained a wide popularity. The next step in the evolution of the word came some two hundred years later, when *Vaux-de-Vire* was corrupted, through *à vau le ville* and *voix de ville* (or "songs of the town"), to *vaudeville*, the present form.

B. F. KEITH.

Contemporaneously with the completion of the word, a gentleman, named Jean Le Houx, published a collection of songs, claiming them to be Basselin's; but, aside from the fact that he was a lawyer (not noted for his conscientious scruples), there is little doubt that they were written by himself.

The French vaudeville of the eighteenth century was simply a form of light dramatic composition, pantomime, dances, melodies, and dialogue written in couplets. The French word still means little more than a ballad or trivial song.

For the real beginning of American vaudeville, one must look to the variety theaters of England. Their form of entertainment evolved from the weekly "sing-songs" at the taverns in the rural districts—just as lyric poetry came from the country and became dramatic, ages before. From there it journeyed to the suburban tea-rooms, where stages were erected; and then, stages and all, to the saloons of the metropolis, where professional actors entered upon it. While the actors entertained, the men of the audience smoked and drank. These side privileges were given the male spectator in exchange for his six-penny refreshment ticket. So it may be said that smoking and drinking existed at the birth of the form, making it appear that vaudeville came into the world with all of its teeth, so to speak, including the wisdom, with the full upper and lower.

The great temporary curses of these London "saloon theaters" of eighteen thirty-and forty were what an early American clergyman called the three W's: Wine, Women, and Tobacco. (He remarked, by the way, that while Tobacco does not begin with W, no one can deny that Tobacco is a Weed.) They were beautiful devils, these three curses, and soon worked mischief on the houses harboring them. They drew trade so well that they incidentally drew the attendance of the regular theaters already in power. And then the success of the saloon shows caused them to add insult to injury and appropriate plays intended for the regular stage. Accordingly, the standard theaters, securely entrenched in parliamentary favor, resorted to law to restrict their new competition.

The outcome was the "Music and Dancing Act"—a bill, not a performance—of George II., which gave special patents to the plaintiffs, granting them the exclusive right of presenting what was called, as a matter of convenience, the legitimate drama. In 1843 the unfairness of this became so apparent that a number of gentlemen, including Charles Dickens and Bulwer-Lytton, secured the passage of the "Theaters Act," which abolished the patents and qualified the restrictions placed upon the saloon theaters and music halls. But the term legitimate, as applied to the regular stage, clings to it to this day.

It has been said that the American stage negro was the forerunner of American vaudeville. If that is true, then melodrama, burlesque, and every other kind of stage entertainment were pioneers, too. Vaudeville is a medley of all dramatic variations; and its history is the record of each and every one. Perhaps rigid investigation will bring out that the beginnings in America were much the same as those in England. But Uncle Sam was particularly engaged in making political and economic history at the time that vaudeville became a known quantity here; and, necessarily, the greatest advances were made abroad. So the only fair way to account for the nearly common level of vaudeville and the contemporary variety stage is to admit that the American form is essentially an importation.

This importation came shortly after the Civil War, the entire English idea being brought to this country. Then Tony Pastor, in his own New York theater, began a conventional ordering of the programme to lend the necessary novelty and interest. Next, Benjamin Franklin Keith introduced the continuous performance, from 10 in the morning to 10.30 at night, to Boston. His success in this serious-minded city was mainly a reflection of his effort to refine the form. He first used the name vaudeville in the domestic sense, intending it to mark his departure from the coarser type. The idea of expurgated, continuous vaudeville soon spread to theaters in other cities; and only a few houses of the Koster and Bial sort retained the old character for its appeal to the sporting element. In the nineties Percy Garnett Williams appeared as a progressive in the field. He effected a compromise between the continuous and the rougher type by presenting a matinee and evening performance of refined vaudeville each day, and permitting smoking in the first balcony.

PERCY G. WILLIAMS.

Finally, just last year, Keith took over the Williams interests, making his next great step by the inauguration of a bureau for the encouragement of better vaudeville offerings.

ARTHUR EDWIN KROWS.

CAPITALIZING NOTORIETY

By ARCHIE BELL

A RIPPLE of indignation passed over the country when the newspapers carried a telegraphic report that while a legally and criminally insane gentleman was making his escape from the authorities of New York State, his wife was dancing in a New York vaudeville theater, thus deriving much financial profit in advertising from his frantic dash for liberty. The acting profession in America, almost without exception, sneers at this young lady who is credited with receiving one of the largest salaries ever given to a performer in the varieties. That salary and proposed salary for a future American tour has been estimated at almost any figure from $1,000 a week up, which, it must be admitted, the experienced actress will consider a pretty large stipend for an experienced performer.

But there is one fact that seems to have been overlooked. How have most of the enormous salaries on the American stage suddenly risen from a small to a large figure? Should the actors who live in glass houses throw stones? Or should the public which patronizes the theaters where expensive "stars" are exhibited suddenly become righteous?

It is merely history repeating itself.

Lightning strikes the man or woman of the stage but once.

If they are prepared to capitalise the stroke when its shaft hits, then they become successful. If not, they are pretty likely to find themselves in the Actors' home when they are too old to work.

This condition is not new. There should be no sudden lifting of shoulders in the present instance.

Gaby Deslys was a rather inconspicuous variety singer before the revolutionists of Portugal seised upon her name as the best one to use for their purpose. Mam'selle was ready when lightning struck, and is said to have been well paid for exhibiting herself. And the acting profession shudders at the thought.

Old Edmund Yates could not be accused of being a sensationalist, yet it was he who said to Lily Langtry: "Go on the stage of the theater and capitalise your popularity." Mrs. Langtry had come to London almost unknown, when the late Prince of Wales smiled upon her. Society was in a crush to see her in drawing rooms. She took Yates's advice and decided to charge $2 at the box-office. She was ready when her opportunity arrived.

Thus it has been with many of their earlier sisters upon the stage. The smile of kings meant a larger fee in their pay envelope. Frankly and unashamed, they capitalised notoriety.

The actress of to-day who considers herself too modest to do anything similar perhaps forgets that she, too, is a victim of circumstances, as are most of the popular figures on the present-day stage—operatic and dramatic. Name almost any popular figure before the public to-day, however, and it would be easy to trace their rise from mediocrity to a prominent place before the footlights, to some compelling incident which at the moment did not seem important, and which is now almost forgotten in this day when so much is heard about "art" and "talent."

Talent and genius are comparative. What Olive Fremstad might accomplish with a fair measure of talent would require positive genius for Marguerite Clark to attain. William Faversham can do with comparative ease what would be physically impossible for Master Gabriel to do. What means success to one actor might be failure to another. Popularity and position before the footlights depend much upon opportunity. Clever people are on the lookout for popularity and improve it. Thus the more sedate sisterhood of the stage has no ethical right to sneer, because circumstances have made the public want to see Evelyn Nesbit Thaw, Gaby Deslys, or Mrs. Langtry, and consequently circumstances that have made their stage services highly valuable to theatrical managers. There is no new story attaching to this popularity. Others owe their popularity to much the same causes, although they would shrink from the thought of such a thing being possible.

An old choir leader in a Dresden church rapped a young singer on the fingers with his baton because she made a mistake in an anthem while royalty was in the church. She left the choir forthwith and, being obliged to earn her own living, entered the opera. But for the old professor's just rebuke, the operatic world might not know Ernestine Schumann-Heink. The neighbors complained because a little girl "yelled" so loudly that she disturbed their peace. The authorities investigated and found the silver voice of Johanna Gadski. An actress was taken suddenly ill and the daughter of one of the actors in the company, who had often watched the rehearsals, was put into the part, so that an audience might not be disappointed with no performance—and Viola Allen became an actress. A comparatively unknown actress in the provinces read a press agent's story in a magazine, and said: "That's the play for me." She asked the author to write the play for her. He did, and Rose Stahl and James Forbes became famous and popular as a result.

These cases, and they might be multiplied by reference to the pages of the American theatrical green book, are quite as remarkable, and prove that the actress particularly is a creature of destiny, as the aforementioned cases of Deslys or Evelyn Nesbit.

And the public that winces at the thought of "notoriety" bringing a woman of the stage a large salary should recall that it has been so always, and the public itself is to blame. Actresses should not make their denunciations too loud, for most of them, who have risen above the salary of a chorus girl, have had what Roosevelt calls a "psychological moment," They were ready in greater or lesser degree. Taking Edmund Yates's advice, they have capitalised beautiful hair, eyes, or a family tree—or worse.

An interesting article, "My Year with Mansfield," by Arthur Row, has just appeared in the *Bellman Magazine*. Mr. Row had contributions in the August *Theater* and *International* on Lou Tellegen and Paul Swan.

One of the good parts in the merry farce, Nearly Married, is that of the corespondent, whom the wife didn't mind a bit, until she saw the attractive person. Virginia Pearson looks and acts the part.

Walter E. Perkins has recently returned from his Maine home. He had an exciting experience while there, when the militia was called out to fight the forest fires, which were in direct line with his home. The fires had long passed the city limits when the long drought was broken by a heavy fall of rain. Mr. Perkins is about to do a sketch written by a very prominent dramatist.

Broadway Favorites

Many cities and smaller communities have their stage favorites, who are chiefly remarkable for their youth. You hear middle-aged dames murmur rapturously, "And she's only 'steen years old! Isn't she the dear?" The trouble, however, with many of these hearthstone favorites is that their greatness ends with the mere statement of their lack of years. Though this is not always the case, the average "man-on-the-outside" takes the boast for an excuse, and thus youth becomes a handicap.

It is the greatest tribute possible of being bestowed on Violet Heming, to say that her genius has risen above any mere matter of years or lack of them.

Frank C. Banes, N. Y.
VIOLET HEMING.

Though she is but eighteen years old, the youngest leading lady on the American stage, it is Miss Heming's ability that has brought notice to her. She graduated into the mature state of leading ladyhood at the age of fourteen, creating the title-role in Rebecca of Sunnybrook Farm.

For the last three years Miss Heming has been under the Liebler Company's protective wing, playing the leads in support of Albert Chevalier in Daddy Dupard, The Deep Purple, The Fox, Honest Jim Blunt, and last season and this as leading lady for George Arliss in Disraeli.

Were we of a certain pessimistic species of humans we might remark that Miss Heming has overcome another great obstacle in reaching her present position. There are cynics who claim that real, dazzling beauty is a handicap in life's struggle. But nay! Here is an eighteen-year-old leading woman who is a living refutation of such cynical views.

TO DORIS KEANE IN "ROMANCE"

BY J. CORSON MILLER.

Our dream-brushed eyes tremble a-nigh to tears,
So powerful thou art, and yet how sweet!
A wild rose-blossom rising from the street,
New-clutching life after the darkling years.
Ah! like a storm of stars thy Art up-rears
To bannered glory. Truly it is meet
That we—"the critics"—fall down at thy feet,
Struck dumb with wonder 'mid the deafening cheers.
Queen of the Love-Life, when Love's embers wane,
Across the stage thy rapt look stabs the soul—
Sum-substance of Life's vanished hopes—the Whole
Of something lost, ne'er to be thine again.
In that tense moment while the church-bells chime,
Thou 'rt Woman in the Real—not a mime.

Ina Claire writes to THE MIRROR from London that the new piece in which she is to appear under George Edwardes's direction will not open at the Adelphi Theater for several weeks. Miss Claire's coming appearance in the foremost role of the new Adelphi musical comedy will be watched with unusual interest by American playgoers, for the charming "Quaker girl" is one of the most promising of our younger musical comedy artistes.

Sophie Tucker tells me she has cancelled her contract to appear in A Broadway Honeymoon, and will continue in happyland, as she styles the domain of vaudeville. She has been telling the note-takers, as she plays the Southern circuit, that she gets the vim and "punch" of her ragtime songs through her close association with a fifty-mile-an-hour automobile, in which she sprints from date to date.

Prominent Critics

This is told of Keene Abbott, dramatic editor of the Omaha *World-Herald:*

When a book of his, "A Melody in Silver," that has for its hero a boy four years old, was brought out in England, a reviewer for the London *Bookman* made the following astute observation: "Although the name of the author does not disclose her sex, we have very little doubt that she is a Miss or a Mrs. There are not many men—in fact, so far as we know there are no men—who can write about children with such complete understanding, subtle insight and sympathy."

Now, as it happens, Mr. Abbott is a native Nebraskan, six feet tall, whose experience with rugged conditions of the West even embraces the time when he edited a newspaper in a peppery, gun-fighting, pioneer town of southern Oklahoma, in the heart of the Comanche country.

Imagine, then, how rejoiced he was to find that in England he was regarded as a perfect lady! He wrote to the *Bookman* about it. He congratulated the *Bookman* upon finding him out. Only he had been worried a good deal, he said, because he could not make up his mind as to whether he was a delicate young thing or a mild-tempered, sweet old girl, who would never, in any circumstances, be permitted to use language more combustible than "Oh, shootie!" or "Oh, scissors!"

Thereupon the London periodical apologised for its carelessness in mislaying his sex, and even granted him the special privilege of going as far as "Oh, sugar!" in his profanity.

Mr. Abbott has had a varied experience. His newspaper work began as a reporter in his native town, Fremont, Neb. Educated at the University of Nebraska, he was for a time a tutor in the English department at the University of Iowa.

Among his contributions to Eastern magazines have been a number of Indian character studies, one of which presented the human side of old Geronimo, the Apache chief, who was long held a prisoner of war at Fort Sill, Oklahoma. Short fiction and articles by Mr. Abbott have appeared in most of the periodicals, including *The American, McClure's, The Outlook, Harper's Monthly* and *The Atlantic.*

KEENE ABBOTT.

For ten years Mr. Abbott has been on the staff of the Omaha *World-Herald.* In 1905 he married Miss Mabel Avery Rundell, a magazine writer, whose pen name is Avery Abbott, and whose last book, "Captain Martha Mary," was brought out a year ago by the Century Company.

MAGRANE.—Thais Magrane, after her long Summer engagement with the Olentangy stock players in Columbus, O., where she won highest commendations as leading woman, has returned to her home in this city. Miss Magrane's great popularity and high esteem which she enjoys at the Ohio capital is emphasized by the fact that the president of the Suffrage League of Ohio invited her to address the League in convention at the Ohio State Fair. Miss Magrane sat up an entire night, after a matinee and night performance, writing the address, which she delivered the following day. Though the rule was twenty minutes for addresses, Miss Magrane's required a half hour, and which was readily granted. Her hearers were greatly impressed by both argument and delivery. Miss Magrane is re-engaged by Colonel Henry W. Savage for the part of Everywoman, which she played last season with such distinguished success in the No. 1 company.

Personal

BLOOD.—Miss Adele Blood will be seen in New York very soon in an important new production. Miss Blood will return to the metropolis Oct. 1, completing a two-year season, during which time she has played the title-role of Everywoman in every city of importance, from New York to San Francisco. The critics of the country generally have acclaimed her, and have observed that she is not only one of the most beautiful of American women, but an actress whose impersonative success has depended not upon looks, but upon magnetism, personality, and discerningly-used dramatic power. While in town Miss Blood will be at home at the Hotel Knickerbocker, but for several months she has had building, and expects soon to have completed, a handsome chalet on her country place on Long Island. The color-portrait of Miss Blood reproduced upon the cover of THE MIRROR this week is a tinted replica of her latest photograph from the studios of Straus-Peyton, Kansas City.

Moffett, Chicago.
CATHERINE CALVERT.

CALVERT.—Mrs. Catherine Calvert will probably be seen in New York ere long as the leading woman in Paul Armstrong's play, The Escape. She is a pupil of the playwright, as she recently testified in a law suit, when she declared: "Mr. Armstrong said to me: 'Miss Calvert, I have watched your work in The Deep Purple, and I think with proper training and teaching you have the making of a very successful actress, but you have much to learn. You let me teach you the things you don't know. If you will let me teach you how to walk, how to gesticulate, how to improve your mind; if you will read the books I want you to read; if you will play only the parts I want you to play; if you will do exactly what I want you to do for three years, I will guarantee you $3,000 the first year, $4,000 the second year, and $6,000 in three years.'"

EAMES.—Home allurements have weaned Emma Eames from the glamour of the footlights. The singer, who returned last week with her husband, Emilio de Gorgoza, from Europe, gave out the statement that she had left the stage forever. She will sing only for charity hereafter. Domestic life, said Madame Eames, appealed most strongly to her, and she was getting too old for the hustle and bustle of the present day operatic stage, for which she really never cared.

ENTWISTLE.—Robert Entwistle, whose first appearance in America will be as actor and stage-manager for Charles Frohman's The Younger Generation, boasts an experience of fifteen years, during which time he has played leading character parts with Lena Ashwell, Mrs. Langtry, Mrs. Patrick Campbell, Mrs. Brown Potter, and Herbert Jay. Mr. Entwistle produced all the provincial companies of An Englishman's Home, and scored a big success in Merely Mary Ann and The Glad Eye.

ULRICH.—News was received from France of the marriage of Olive Ulrich, the American actress and singer, to George H. Taylor, secretary of the Union League Club. The wedding took place at the Villa Edfra, the home of the Frank Goulds at Maisons Lafitte. Miss Ulrich is from the West and is said to be wealthy in her own right. She studied singing abroad, and Leoncavallo, who heard her as Nedda in I Pagliacci, is said to have declared her an ideal in the role. On this side Miss Ulrich has been seen in small parts in musical comedy. She was with Marie Cahill in The Opera Ball and with Clifton Crawford in My Best Girl, at the Park Theater, this city.

THE FIRST NIGHTER

William Collier a Cowboy in "Who's Who?"—Fannie Ward in "Madam President." —Revival of "Rob Roy."—Other Openings.

"MADAM PRESIDENT"

A Farce in Three Acts from the French of Maurice Hennequin and Pierre Veber by Jose G. Levy, staged by George Marion and produced by Charles Dillingham, Garrick Theater, Sept. 15.

Galipaux	George Giddens
Piglet	Duncan McRae
Leroux	Oliver Ramsdell
De Berise	Millard Saunders
Denise	Minna Gombel
Angelle Galipaux	Pattie Browne
Sophie	Elene Foster
Gobette	Fannie Ward
Cyprien Gaudet	John W. Dean
Octave Rosemond	Jack Devereaux
Francois	Aubrey West
Martin	W. J. Ferguson
Hennessen	George Brennan
Tryggve	Bella Daube
First Repressman	Clarence Wentworth
Second Repressman	Cornelius Sutcliffe
Juliette	Ruth D. Sinclair
Dominique	Burton Southgate
Poche	Jack J. Horwits

If we must have farce, the Parisian variety of the reliable firm of Hennequin and Veber will fill the bill. Their humor has the quality of happy abandon; they set their clockwork of farce agoing in the spirit of a couple of mischievous boys playing a practical joke.

Their latest may not be a lesson in propriety. It may even shock some people—and shock them quite violently—to see a pretty young woman suddenly reveal herself in a perfect obsession of lacy lingerie. But in *every* such problem the equation of youth, chic and beauty—beauty unadorned—enters as a highly mitigating circumstance, to which some license must be conceded.

The great majority of those present on the opening night richly enjoyed the refreshing way in which the authors deal in sundry more or less conventional elements of the type of Palais Royal farce. It has a lot of amusing situations, a variety of diverting characters, and the three acts move at an exhilarating pace. Mr. Dillingham could not have selected a more vivacious, sparkling, galvanic comedienne for the part of the dashing Gobette than Miss Ward, and with the admirable support given her by W. J. Ferguson, George Giddens, Pattie Browne, George Brennan, Jacques Horwits, and John W. Dean, in the principal roles, the success of the piece seems assured.

Galipaux, a provincial judicial president, grown gray in honorable service, having ordered Mlle. Gobette, the star of a musical comedy company appearing in the town, from her hotel, is made the victim of a practical joke by three of his associates groaning under his Draconian code of morals. The mischievous Mlle. Gobette calls at his house at a late hour to protest against the treatment accorded her by Galipaux's edict and is installed in the apartment of Madame Galipaux, who has just departed for Paris with her daughter.

The discovery of the actress in the house threatens to compromise Galipaux seriously with Cyprian Gaudet, Minister of Justice, who accidentally visits him on a tour of inspection; but the quick-witted actress silences all possible suspicions by pretending to be Mrs. Galipaux. The susceptible minister conceives a violent fancy for the fascinating creature, and to have her near him promotes Galipaux, who has been forced to abet the deception, to the head of his personal staff.

The delusion is capitally sustained through the next two acts, with an interminable tangle of equivoque, in which Gobette loses her gown and the real Madame Galipaux, who calls on the minister to promote her husband's interests, is mistaken for a charwoman and made to exchange gowns with the actress. It is not until the last curtain is ready to descend that the interesting tangle is unraveled and everybody is made happy.

As a rule this class of extravagant plays has nothing to recommend it but a kaleidoscopic change of incidents expository of a more or less interesting problem. In this case considerable care has been used in individualizing the characters and embellishing the whole scheme of the action with ingenious touches of farcical comedy. In addition, a number of good players have been assembled to do justice to the parts. Mr. Giddens is delightful as Galipaux; Mr. Ferguson interprets a unique mischief-maker as the chief usher of the ministry; Mr. Brennan is admirable as an old clerk who is kept from attending a relative's wedding by Galipaux's fluctuating fate at the hands of the minister; Mr. Dean is excellent as the susceptible Gaudet; Mr. Horwits represents a comical French policeman; Pattie Browne gives a really humorous performance in the part of Madame Galipaux; Miss Gombel is most charming as Galipaux's daughter, who has been educated in Berlin and speaks only German, and for Miss Ward it was an event of decisive triumph.

The sensational incident of the performance, of course, is when Gobette, in the office of the Minister of Justice, loses her gown as Gaudet seeks to kiss her, and for the remainder of the act is obliged to appear in undergarments consisting chiefly of lace; but in justice to Miss Ward, it should be stated that she by no means depends on this effective bit of stage business for the success which she wins in the part.

"ROB ROY"

A Comic Opera in Three Acts. Music by Reginald De Koven. Book by Harry B. Smith. Staged by Daniel V. Arthur. Revived at the Liberty Theater, Sept. 15, by the De Koven Opera Company.

Rob Roy MacGregor	James Stevens
Janet	Bessie Abott
Prince Charles Edward Stuart	Frank Pollock
Flora MacDonald	Henriette Wakefield
Donald MacWheeble	Jefferson De Angelis
Corbet, a Highlander	Herbert Waterous
Captain Ralph Sheridan	Ralph Brainard
Sandy MacBerry	Sidney Bracy
Thomas MacSorlie	Fred Frear
Lieutenant Cornwallis	Mary Bennett
Lieutenant Clinton	Frances Burress
Nellie	Betty McNeel
Millie	Mary Carroll
Jamie MacDougal	Joseph A. Tinsley
Jamie MacLeod	John Daniels
Jamie MacAllister	Eugene Elliott
Jamie MacTavish	Manny Werth
Jamie MacLean	Raymond Hancock

Dancers—Ada Fuid, Sadie Chester, May Chester, Florence Hardan, Sylvia Saunders, Billie Wilburn, Mae Borden, Annette Jourden, Gladys Spuler, Camille Truesdale, Sadie Auken, and Fayles Hilton.

Ladies and Gentlemen of the Chorus—Margaret Smith, Isabelle McLeod, Pauline Hendricks, Jane Nash, Mattie Vance, Hasel Linden, Olga Boehm, Della Hunt, Isabella Burnside, Nona Clifford, Naomi Raiss, May Collier, Jeanette Thurber, Edith Herrmann, Anna Fielding, Jeanette Fielding, Edna Orth, Augusta Dauche, Mina Manley, Catherine Scott, Sophia Mossell, Margaret Weidman, Hasel Kingdon, and Oberie Bonnar; J. F. McKinnon, H. Eussee, E. J. Courcell, Ralph Walton, Lewis Anlamann, H. Gordon, Sherman Miller, Charles Cook, Alfred Sappio, Lewis Herrmann, Albert Baron, Irving La Pate, Barney Goldie, Louis Maniero, Ollie Vandeberg, Paul Curtis, Gene Francis, I. Bienfeat, Robert Wite, Emanuel Tirnauer, Loring Merritt, William Collins, and William Anlsmann.

It will be interesting to observe the career of Rob Roy at the Liberty Theater. The fate of one play never decides what the public really wants, but this production ought to indicate whether New York cares for the revival of a De Koven opera in the midst of many new productions. Rob Roy is presented with a splendid cast, a singing chorus of unusual ability, an excellent orchestra, and a production that it is a pleasure to behold. On Monday night the audience required at least three encores for every number of importance, and the opera extended to a late hour. It remains now to be seen whether the general public will confirm the verdict of a friendly audience.

Though Rob Roy never attained the popularity of Robin Hood, and was revived only after the other opera had a long run last year, it has many qualities that combine to make a very pleasant evening. When well presented, as it is in this instance, it gives the impression of having much more body than Robin Hood. There are fewer individual numbers that have become known in the best regulated families, but the entire score averages high in quality. The chief criticism would be that it seems heavy at times.

The features of the present production are the appearance of Bessie Abott in the role of Janet, the antics of Jefferson De Angelis as the Mayor, a capital cast, and as remarked before, a remarkable singing chorus. There are no criticisms to be made of the looks of the chorus, but there have been other good-looking choruses this season, and there haven't been any that could sing like this. The finales and other ensembles were remarkable not only for volume but for clear tones.

The De Koven Opera Company have assembled a cast for this opera that ought to give it much of the popularity of Robin Hood if singing and acting can do it. Bessie Abott lends her pleasing personality to the part of the Mayor's daughter, and though she never at any time carries to great heights, she helps to make the production the success that it is. Jefferson De Angelis is funny. The word includes most of his virtues as the Mayor, and some of his faults, for towards the end he drags in some puns that smack of Broadway slang. His line, "I'll do that little thing for you" is as modern as the silk socks of the Highland lassies. But he is always laughable.

James Stevens and Herbert Waterous do the best individual singing of the cast, the former as the outlaw himself and the latter as one of his chieftains. Henriette Wakefield is somewhat conventional as Flora, but she gives spirit to the part, and her solos are particularly good. Frank Pollock as the Young Pretender seemed rather nervous during the first act Monday, and his habit of watching the conductor was somewhat irritating, but he steadied down and his work after that was satisfactory.

Excellent comedy in support of Mr. De Angelis is furnished by Sidney Bracy who made a personal hit last year in Robin Hood. Mr. Bracy has a way of scoring his points that speaks well for his future as a solo comedian. Fred Frear as the Mayor's personal attendant and a brace of other Scots help immensely. They were all so capable in their pantomime that their names should be given: Joseph A. Tinsley, John Daniels, Eugene Elliott, Manny Werth, and Raymond Hancock.

The production was mounted apparently without regard to expense, and all was in good taste. The coloring in the Gates and Morange scenery was especially fine.

"WHO'S WHO?"

Farce in Three Acts by Richard Harding Davis, Produced by Charles Frohman. Criterion Theater, Sept. 11.

Lester Ford	William Collier
Cliff Cooper	William Frederic
"Stumps"	Bert B. Melville
Bucky Bates	Nicholas Judels
Judge Holt	Grant Stewart
Graham Fiske	Edward Lester
Squire Cobb	Charles Dow Clarke
Dan Quincy	John Adam
"Pop" Perry	Nicholas Burnham
Sergeant Fallon	Frederick Conklin
"Ted" Ford	William Collier, Jr.
Rev. D. Scudder	Conway Shaffer
Alice Ford	Paula Marr
Sarah Cooper	Grace Griswold
Polly Perry	Leigh Wyant
Alfalfa Fanny	Dorothy Unger

A number of the critics took matters too seriously when they said Who's Who is a thin farce, and let it go at that. It is a thin farce, but it has so many other facets which lend it the sparkle of merriment that we feel reconciled to Mr. Davis's startling lack of ingenuity. If it were not for Mr. Collier and the company the piece would hardly merit consideration, and Mr. Frohman must have been hard put to it when he accepted so insubstantial a fabric in which to exploit his comedian.

Usually such things fall flat of their own fatuity, but in this case a really enjoyable evening's entertainment is provided, thanks to Mr. Collier, several of the players, the scene painter, and costumer. It presents Mr. Collier in a characteristic role and it gives Charles Dow Clarke, Grace Griswold and two or three others a chance to shine.

The farce presents a picturesque interior of a cowboy barroom in the first act, with a stage and motion picture scene, and by way of contrast, an equally characteristic picture of life at Fair Haven, a New England seaside village. The idea which Mr. Davis had in mind when he started work was admirable. Lester Ford had ambition to be a cowboy and left his native Fair Haven home with an amateur equipment of carefully embroidered and engraved tools, from saddle to pistols, each bearing his name. He was held up and stripped by a bad man, who killed two Wells-Fargo express agents and subsequently was killed and buried under the name of Lester Ford.

Lester fears to reveal his identity, for on the highwayman's gravestone the ominous lines appear: "Wells-Fargo never forgets." So he became a harmless amateur cowboy in a frontier town, fearing to tell his real name and vainly longing to return home. Then a Yankee lawyer turns up, and by dint of a motion picture identifies Lester as heir to half a million.

The remainder of the farce transpires "back home," Lester having consented for his old sweetheart's sake to risk arrest in order to confirm her share in the fortune—she is his cousin—and the humor of this part of the performance is supplied by two old town characters, selectmen, who are to decide the question of the fortune—delightfully interpreted by Messrs. Clarke and Nicholas Burnham—and of course by Mr. Collier in his contest with a skinflint lawyer and a deadly rival who brings the Boston detectives down on him. His old cowboy friends, headed by Sarah Cooper, who runs the cowboy saloon and makes all the gunmen eat out of her hand, enter upon the scene, and before the curtain falls Lester is running for Congress.

Miss Griswold is Sarah, which is enough said, and two cowboys are extremely well played by Messrs. Melville and Judels. William Collier, Jr., is also in evidence.

AT OTHER HOUSES

GRAND OPERA HOUSE.—Oh! Oh! Delphine began its second year in New York at the Grand Opera House on Monday. The same company that appeared during the Broadway run at the Knickerbocker and New Amsterdam theaters last season is seen this year. After a brief season in Greater New York, Oh! Oh! Delphine begins its first out-of-town engagements and will commence the most extensive tour ever booked by Klaw and Erlanger for one of their attractions.

WEST END.—The Whip was scheduled to open at the West End Theater to-morrow night and run for nine nights and three matinees. Because of changes on the stage, however, the opening has been postponed to Saturday night, and The Whip will play but eight days at the West End.

NEW ROYAL.—At the New Royal Theater, in the Bronx, William A. Brady presents this week Graham Moffat's comedy, Bunty Pulls the Strings. Following the week's engagement there the company will go on tour, playing the largest cities.

On the Rialto

The play does bite!
The play does sting!
The play does hit!
Tingaling, tingaling!
With apologies to Alan Dale.

♠

An enormous rose bush, carried by two men in livery, greeted Anna Held on occasion of her landing from the steamship *France*, as one of the settings for her reentrance on the hitherside scene. There was *eclat* in it; but imagine the general effect on the crowd when Liane, the precocious young daughter, exclaimed joyously with hand-clapping: "Isn't it beautiful? Mamma sent over $50 to have that brought down here."

♠

No, my dear young friend, that intense and all-absorbing soul-kiss which Mr. Courtleigh imprints upon the yielding lips of Miss Jolivet in Where Ignorance Is Bliss, is an illusion. If you would use your opera glasses and observe closely, you would see that Mr. Courtleigh plants his lips on Miss Jolivet's *chin*, just below and not on the lips. That is the way it is done, believe me, and this inside professional information should clarify your young mind of all doubts and suspicions.

♠

Maud Allen seems to be having a hard time of it in the land of Buddha. The Calcutta police made it impossible for her to appear in that city, and now the Bombay authorities have put their interdict on Maud's pretty little "tootsies." There appears to be some difference between pilgrimaging to Mecca barefooted and displaying bare feet in India. The trouble Miss Allen is experiencing is due to the fact that her white sisters in British India society will lose caste with the natives if one of their kind is seen disporting herself in bare feet.

♠

From the looks of things, our own Harry Benrimo has struck permanent roots in the soil of Old Lunnun, while Guy Standing is back again, and glad to get back again, to dear old New York. Benrimo is billed as the "producer" of Girls, the comedy Clyde Fitch adapted from the German, at the Prince of Wales's Theater, opening last Wednesday, and Guy is to be the hero of At Bay, the new Scarborough play with sundry touches by Augustus Thomas. We dislike to lose Harry, but are glad to get back Guy Standing.

♠

Chicago has been thrilling to the feverish throbs of The Double Cross, described as "A Page from the Book of Broadway," with the authorship ascribed to George Bronson Howard and Wilson Mizner. This apparently happy literary combination has been somewhat rudely jarred by a cable from Mr. Mizner, who is sojourning in London, extending the benefits of his dramatic genius to foreign parts. In this message, addressed to Percy Hammond, of the Chicago *Tribune*, he declares "The Double Cross at the Cort Theater is my play, The Only Law, with title changed. First position in the billing stolen by George Bronson Howard. Please say so." And apparently Chicago is getting in The Double Cross its share of crook plays—"the fragments, the leavings, the refuse, not even the by-products of supercivilisation; just a dull, drab, degrading representation of the understuff—a trip to the slums, a tribute to neurotic curiosity—a thing to be whispered about," as Mr. Hammond puts it.

♠

The general public seems called upon to decide a question of veracity that has arisen between Lillian Russell (Mrs. A. T. Moore, of Pittsburgh) and T. P. Shonts, who denies that he was in a railway wreck in France recently, and casts aspersions on Miss Russell's Samaritan-first-aid-to-wounded. Miss Russell, however, stands by her statement and declares that "it does not matter what T. P. Shonts said. He was within an inch of death when he was shot into our coach on the train from Deauville to Paris.

"We were regular Red Cross heroes. We bathed and plastered the cuts and bandaged the injured knee and made him feel comfortable. If he says he was never in any accident, then all I have to say is that he has a poor memory."

Miss Russell should continue to remain charitable. Mr. Shonts evidently was stunned from the shock when he was "shot" into her coach, and was, for the time-being, *non compos mentis*.

♠

James J. Thornton's flashes of wit are proverbial, and many of the best stories

afloat on the Rialto for a generation past are attributed to him. Here are two:

It was during an engagement in the Chicago Opera House, under the régime of Kohl and Middleton, that Thornton was annoyed by a man watching him from the wings. Each time when he made his exit Thornton would seize hold of this man and cast him aside. At last the highly excited stage-manager summoned up sufficient courage to tell "Jim" that the individual he manhandled was Kohl.

"Well," shouted Jim, "coal belongs in the cellar and not in the first entrance."

At Hammerstein's during one of his engagements, Thornton having imbibed a few drinks too many, Hammerstein told him that he was "fired"; at which, seeing the fire box, he went directly to and smashed it. "Great Heaven, what are you about?" cried Hammerstein.

"Doesn't it say on there, in case of fire break the glass, and ain't I fired?" was Thornton's retort.

♣

Is Channing Pollock, he of the facile and suave stilus, growing splenetic, or has he bartered away his literary freedom for a "mess of pottage"? Either would be regrettable and the reading public would have reason to mourn an integrity that has contributed much that was delightful, instructive, and hitherto reliable.

Mr. Pollock contributes a monthly review to the *Green Book*. He is always entertaining and breezy when he writes, and usually fair. But in presenting his views on The Follies of 1913 Mr. Pollock seems to give way to a personal bias against Jose Collins. Or was it inspired by conflicting managerial interests? If the latter it is a flagrant avowal which no writer of Mr. Pollock's established reputation can afford without running the risk of a serious blow to his prestige. No exception is taken to his opinion of the "show" as such; but Mr. Pollock here seizes the opportunity for an ill-concealed onslaught on the professional reputation of an artist who has deservedly won popular acclaim and who, as far as the theatergoing public is concerned, is likely to retain a firm hold for a long time.

Miss Collins, with her first step on our boards, ingratiated herself in popular favor through the charm of her personality, her exceptionally good singing and general stage graces. Since then she has not only held her own, but is constantly (in the contrary of Mr. Pollock's dissent notwithstanding) growing, and is not, as Mr. Pollock with a wrench of the truth asserts, deteriorating. That Miss Collins is "more self-confident" than when she made her debut at the Winter Garden two years ago, is quite natural. Then she was a stranger in a strange land. Now she is habituated and on more familiar terms with her audiences. "Self-confidence" in an artist, as long as this does not deteriorate into self-consciousness, is a valuable asset.

Miss Collins need not fear strictures of this nature from the pen of any individual writer, when the consensus of opinion is so universally favorable as it happens to be in her case. Let her but pursue the sincerity of her artistic endeavors and even Mr. Pollock will come to lay a laurel wreath, entwined with an olive branch, at her dainty feet.

"MISS FIX-IT" IN FIX

Musical Comedy Company, Headed by Lucille Parrish, Ends Tour Abruptly in Toronto

Last week the members of the Little Miss Fix-It company arrived in New York from Toronto, where the season ended abruptly on Saturday night, Sept. 6.

According to members of the company and stories published in the Toronto newspapers, William H. Marble, the manager, and Lucille Parrish, the leading woman, suddenly left the company following the Toronto engagement.

Instead of starting on Saturday night for a tour of the Southern States, the players discovered that the musical comedy had ceased to be. Most of the members of the cast reached New York without serious difficulty, although they claim that salaries were considerably in arrears.

Little Miss Fix-It has had a rather stormy career from the very start. This season the musical comedy was leased from Werba and Luescher by Mr. Marble. Will Goldfarb was the company manager and Miss Parrish was supported by Robert Hall Russell, Frank Gilbert and others. Mr. Goldfarb remained with the players until they started back to New York.

LYCEUM CLOSED AND OPENED AGAIN

On Saturday night the Lyceum Theater closed temporarily, after the Ferenc Molnar comedy, Where Ignorance Is Bliss, had been there for a week and a half. Although the critics gave rather favorable notices, the public did not come. Charles Frohman will reopen the house on Thursday, Sept. 25, with Grace George in Half an Hour, the Barrie playlet, and The Younger Generation. Stanley Drewitt and Ernest Lawford will be in the cast of the latter.

Mr. Fiske may put on the Molnar comedy later in the season in Boston or Chicago. At present he is busy with plans for a new comedy by Hutcheson Boyd and Rudolph Bunner, to be produced here about the middle of October.

Leonard Shepherd sails for Europe on Saturday. He has just terminated a forty-seven weeks' engagement, directing a company for Ben Greet.

The PUBLICITY MEN

The press representative for The Dream Maiden is Curtis Davis.

Si Geodfriend is to be ahead of The Red Canary, in which Lina Abarbanell will be starred.

The Tulane and Crescent theaters in New Orleans now have Rudolph Ramelli as their press agent.

Harry S. Alward is going ahead of the play in which Elsie Ferguson is starred next month, The Strange Woman.

Edwin Wallace Dunn spent last week in Hartford, helping along Seven Keys to Baldpate by his advice and his waistcoats.

John Wilstach is to do press work for Bertha Kalich, now that she is under Fred C. Whitney's management.

Advance news about Annie Russell's tour comes from L. J. Anhalt, who has his office in the Shubert Building, 1416 Broadway.

Richardson Webster will look after publicity for the De Kalb Theater. He also handles press work for the Majestic Theater.

Howard W. McCoy and George B. Hunt will be manager and business-manager respectively for the Peg o' My Heart company in which Peggy O'Neil will play the title-role.

Kenneth McGaffey, taking advantage of the lull in his press activities when the Molnar play, Where Ignorance Is Bliss, closed on Saturday night, took two weeks off for a vacation. He will return to the Fiske office soon.

The press agents for Lillian Russell and the vaudeville attractions to support her on the tour under John Cort's management will be Charles Bradford, Lee Parvin, and Harry Superior. The company will open up-State in the near future.

William Dunning, press agent for Brooklyn's Grand Opera House, was run down and severely injured by an automobile on Sept. 8. He is now lying in the Brooklyn Hospital with a fractured shoulder and a broken rib. The surgeons at the hospital seem to think that he is suffering from internal injuries also.

The advertisements used for Joseph and His Brethren in Syracuse included many inches of "extras," enough for a circus and then some. The production tested the capacity of the Empire Theater at every performance, breaking all records for that house. An extra matinee was played on Friday afternoon. Business for the week totaled about $18,000.

Edward Everett Pidgeon's popularity, the quality of the dance floor, the general atmosphere of the place, keep the crowds coming to the Jardin de Danse on the New York Theater roof. Mr. Pidgeon has found a singer called Betty Martin who has a capacity for songs like the late Mayor Gaynor had for letters. She is said to give any song that the patrons ask for, the limit being four each evening.

The Frohman office sent out a bright story about Joseph Cawthorne last week, and it landed in several of the papers—on Monday morning. The same office also has postcards printed from a clever London picture to advertise The Doll Girl. A very small girl à la Matinee de Septembre stands before a very large mirror, adjusting a very large hat.

It is to thrill. Back in the darkness there are dangers lurking. And the young men who must pass through the perils in their nightly tasks are the most venturesome spirits. To prove it they have organized a foreign legion, something like the famous Foreign Legion of France, located in Morocco. Now they will endeavor to forget the past and live only for daring deeds.

The idea for this "thriller" is furnished by A. Toxen Worm, press agent for the Hippodrome, who announces seriously that the stage employes have formed this legion.

Some time ago an alleged humorous statement was made in this column about the very good press matter which Tarkington Baker was turning out for Arthur Hopkins. More than one person drew the inference that the articles signed by Mr. Hopkins himself were written by Mr. Baker. Recently Mr. Hopkins has had three very readable articles in *Harper's Weekly*, and a "fresh" individual asked who wrote them for him. Now be it known to all persons by these presents that Mr. Hopkins is one manager who really can write. In addition to being a very bright man, he has had a great deal of experience, which included newspaper work. He is also the author of more than one play.

DREW CHANGES PLAYS

"Much Ado About Nothing" Comes Off at the Empire and Modern Plays Go On

In spite of much advance advertising, the combination of John Drew and Shakespeare has not proven the magnet that his admirers expected. For the first time in many years the star has not had a run at the Empire Theater, where his appearance on Labor Day is generally regarded as the formal opening of the season. He will continue at the theater, but Mr. Frohman has arranged for a change of bill in the prospect that the public which now walks by the door will turn in.

Much Ado About Nothing will come off a week from Saturday. On the following Monday, Sept. 29, Mr. Drew will appear in Sir J. M. Barrie's play, The Will, and Haddon Chambers's The Tyranny of Tears. In the latter he will have a high comedy part. In the former he will have a transitional character, first a young man, then forty-five, and then fifty-five years old. Mr. Chambers, who is now in this country, will stage his play. The company will include Laura Hope Crews, Mary Boland, Julian L'Estrange, and Hubert Druce. The company for The Will is to include Mary Boland, Frank Kemble Cooper, Fred Eric, Sidney Herbert, Walter Soderling, and Murray Ross.

The Frohman office announces that Mr. Drew will remain in New York until the usual time for him to begin his tour, and then he will take the Shakespearean comedy, as well as the other two, on tour.

"THE DREAM MAIDEN" COMING

The Dream Maiden, an operetta in two acts and intermesso by Allen Lowe, author of The Isle of Spice, The Defender, etc., and Bela Lassky, the Viennese composer, will launch its initial performance Monday evening, Sept. 29, at the Empire Theater, Syracuse, N. Y. The cast includes Audrey Maple, Philip Simmons, Joseph C. Miron, Harry P. Gribbon, Harry Parent, Nettie Black, Emily Fitzroy, John Mogan, Louise Morrison, Kathryn Bowen, Joseph Florian, Herr Varsha, Gertrude Gugler, Ethel M. Walsh, Allan Lloyd, chorus of forty-five and augmented orchestra. Edwin T. Emery is in charge of the production, and John M. Fedris will be manager.

"IOLE" IN REHEARSAL

Rehearsals of Iole, the Robert W. Chambers story, which has been adapted by the novelist and Ben Teal for musical-comedy production, will begin Monday, Oct. 6, under the stage direction of Ben Teal. The score has been supplied by William Frederick Peters, composer of The Purple Road music, and Frank Lalor will create the principal comedy role.

ABARBANELL IN "RED CANARY"

From Chicago comes the news that Lina Abarbanell has been engaged to star in The Red Canary, which will be staged by the Mackay Production Company. The music is by Harold Orlob, the book by Alexander Johnstone and William Le Baron, and the lyrics by Will B. Johnstone. The part was recently offered to Blanche Dufield, who declined it.

CORSON CLARKE A MANAGER

The American hustler, Harry Corson Clarke, after starring a year in Australia and New Zealand, has now a beautiful new theater, the Majestic, Melbourne, for the home of his Comedy Stock company, and has postponed his South African tour indefinitely. Mr. Clarke will produce all the up-to-date American comedies with a company of fifteen, including Margaret Dale Owen.

SOTHERN AND MARLOWE COMPANY

The new members of the Sothern and Marlowe company for this season are: George Wilson, Elisabeth Valentine, Thomas Louden, Emilie Eggen, Esther Mendel, and Vere Crawley. Those long associated with the organization and retained this season are: Helen Singer, Ina Goldsmith, Millicent McLaughlin, Katherine Wilson, Eleanor Fralick, Lillian Lipyeat, Frederick Lewis, William Harris, Lark Taylor, John S. O'Brien, Walter Connolly, Frank Bertram, P. T. Kelly, Milano Tilden, James P. Hagan, William Adams, Maurice Robinson, Joseph Latham, J. Sayre Crawley, and Sidney Mather.

MAY BAR EVELYN THAW

Canadian Authorities Believe Immigration Act Will Prevent Her Dancing There

It is not altogether unlikely that Evelyn Nesbit Thaw may be barred by the Canadian authorities from fulfilling her engagements in Montreal and Toronto. There seems to be no more desire to extend Provincial hospitality to her than to her husband.

Following the report that Evelyn was coming to Canada, the attention of Commissioner of Immigration, E. Blake Robertson was attracted. It was he who took such an active part in the deporting of Harry K. Thaw from Canada. He made the statement that he was inclined to the belief that the provisions of the Immigration Act were sufficiently wide to bar Evelyn from Canada.

WHITE SLAVE PLAYS

Something of the History of the Plays That Stirred Up the Rumpus

After considerable of an uproar, which resulted in police interference, the situation of the white slave plays cleared somewhat last week. After being closed a few nights, The Fight, Bayard Veiller's play at the Hudson Theater, was put on again with the second act practically omitted. This was the act laid in a house of ill repute, the sensational nature of which had caused the discussion. The Lure was given on Thursday night before the Grand Jury, and on their decision depends the fate of the play, at least in New York.

More or less interest attaches to the history of these plays before they were produced, because of the claim of the producers and the authors, George Scarborough and Bayard Veiller, that they had been written with a great moral purpose.

The Fight is a play which failed three times under other auspices. It is said to be derived from a play, When All Has Been Said, which Veiller sold to the Lieblers several years ago, and was produced by them in Toronto with Emily Stevens in the principal role. The plot at that time centered around a bank president, his wife, and their child, the dramatic feature being a run on the bank. Though the play had good qualities, it failed to "get across." Later it was rewritten and produced by Joseph M. Gaites in Chicago with Edda Sears in the principal role. At that time the plot had been changed, so as to center about politics in a Colorado town, and woman's suffrage was a prominent element. The run on the bank was another thread in the plot.

Last Spring the play was put on in Providence with almost the same version, but with Mr. Veiller's wife, Margaret Wycherley, in the principal part. Joseph M. Gaites was the manager again, and he is said to have lost money on this experiment, as on the other. The play was then taken over by William Harris for the Henry B. Harris Estate, and during the Summer the second act, with its brothel setting, was put in. In anticipation, it is said, of a demand for sensational plays this year. This very act is the one which stirred up the protests. Hugh Ford was asked to stage the play, but he declined.

The Lure, according to a report, was written in five days. The author, George Scarborough, at one time on the New York *American*, and later in the secret service, is said to have been tipped off by a friend in the theatrical business that the time was ripe for a white-slave play. Scarborough, having been in the branch of the secret service which investigated the "trade," had plenty of material. He turned out the script in five days, and sold it to Cecil De Mille, according to the story, for $300. Later De Mille concluded that he would not produce it, and Scarborough took the play to the Cort office, where Ed Giroux, having been in the secret service himself, was interested in the author. Cort, however, would not take the play, and it passed into the hands of the Shuberts. They tried it out of town under the name of The Victim, after having rehearsed it secretly; and they rushed it into New York several weeks ahead of The Fight.

There were some protests at the time The Lure was put on, but they died down, and there was quiet until The Fight was produced. From that time on the newspapers and the police were interested, and the police interference followed. A rumor says that the whole trouble was caused by a press representative, who caused letters to be written to the effect that the plays should be stopped. The handiwork of a press agent might also be suspected in certain letters written in defense of the plays.

J. W. MORRISSEY GETS BUSY

Mr. James W. Morrissey has been elected business representative of The Verdi Centenary Opera Festival, to be given at Carnegie Hall, Sunday, October 19, for which gigantic arrangements are being made.

ELEANOR MORETTI MARRIED

Eleanor Moretti, formerly Mrs. James King Hedley, and Charles P. Huntington, a nephew of the late Collis P. Huntington, were married Sept. 11, at New Brunswick, N. J. The ceremony was performed by the Rev. George H. Yard, pastor of St. James's Methodist Episcopal Church, of New Brunswick, at the parsonage. The couple, accompanied by friends, who witnessed the ceremony, returned to New York thereafter. Mrs. Huntington several years ago obtained a divorce from J. King Hedley and Mr. Huntington is the divorced husband of Maude Bayley. He is a well-known architect in New York.

46TH FOR GRAND OPERA HOUSE

On Monday night the Grand Opera House celebrated the forty-sixth anniversary of its existence as a playhouse at the old stand, Twenty-third Street and Eighth Avenue. When opened in Sept., 1868, it was known as Pike's Opera House and Music Hall. The attraction then was McAvoy's Hibernicons. Manager Kingsbury invited McAvoy's widow and Dan Morris Sullivan, only survivor of the company, to be present. The house this season is under the management of Klaw and Erlanger.

ESTABLISHED JANUARY 4, 1879

THE NEW YORK
DRAMATIC MIRROR

145 WEST FORTY-FIFTH STREET, NEW YORK

Telephone—Bryant 8360-8361. Registered Cable Address—"Dramirror"
Chicago Advertising Representatives: . . . . . Rhodes and Leisenring, 717 Harris Trust Building

Published Every Wednesday in New York. Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON, President — FREDERICK F. SCHRADER, Editor
HENRY T. MUNCH, Sec'y and Treas. — LYMAN O. FISKE, Manager

SUBSCRIPTIONS

One year, $4.00; six months, $2.00; three months, $1.00. Foreign subscription, one year, $5.50; Canadian, $5.00, postage prepaid.
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Daw's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

YOUNG BLOOD

THE most striking development in theatrical history within the past few years is the tendency in cities outside of New York to establish an independent form of art.

This tendency is manifesting itself in intelligent efforts—mainly on the part of young men with advanced ideas on the drama—to emancipate the stage from any influence radiating from the so-called producing centers of the country, especially New York.

In Boston, Philadelphia, Pittsburgh, Detroit, Milwaukee, Los Angeles and Cincinnati men have been able to influence capital to back them in efforts looking to the establishment of repertory companies conducted on new lines.

Boston has its Toy Theater and the Castle Square, the latter under the competent direction of JOHN CRAIG; Philadelphia has its Little Theater, now happily placed in the artistic hands of FRANK REICHER; Pittsburgh has just paid an ovation to the new Pitt, under the intelligent direction of Mr. WILLIAM M. PATCH, a young man of original ideas with a sincere ambition to give the public something better than the conventional stock company; so in Cincinnati, J. H. THUMANN has taken charge of the Orpheum with a similar purpose in view. Both of the latter are graduates from the school of practical journalism as critics who observe. An interesting account of the innovations planned in the Cincinnati playhouse appears elsewhere in this issue. Mr. REICHER comes of a family of famous actors whose traditions he has worthily maintained as a professional player himself. Of his management a great deal is expected.

The majority of these young men carry advanced ideas into their calling. They have studied the stage in Germany and elsewhere and the best that the American theater has to offer, and are not appalled at the mention of the word "art." Mr. CRAIG has been signally successful. He has produced new and untried plays and has succeeded in keeping them going. Believe Me, Xantippe, attained a run of ten weeks. OLIVER MOROSCO was not known to the theatrical world until he demonstrated in a Los Angeles theater that new plays were as welcome as plays that had the New York stamp of approval.

These new adventurers in the field of the drama in various parts of the country promise to exercise a really uplifting influence on the stage. They are unhampered by managerial maxims, traditions and superstitions. They have ideals, and have gone into the work because they believe there is room for improvement.

POLICE CENSORSHIP

THE editorial in last week's MIRROR, under the heading of "Offending Plays," was written some days before any police action had been taken—action which resulted in the closing of the theaters where The Lure and The Fight were playing.

THE MIRROR foresaw what was coming. Once more the repressive element which would gladly destroy all theaters, regardless of character, is in the saddle. It is not now a question of whether the plays complained of are a menace to the community, but whether the New York police department is intellectually or morally fit to say whether a play shall be produced.

It is now a question whether the American stage shall be burdened with that obsolete British institution, a stage censor, which exists in England "chiefly because it is an institution and not an accident." It was against the danger of encouraging the spirit of malevolent interference with the stage that THE MIRROR sought to warn managers.

Plays much more indecent than The Fight or The Lure have been passed over, while Mrs. Warren's Profession was suppressed by the police.

It all depends on the temporary state of feeling of the chronic moralist who hopes to serve heaven by serving warrants on somebody or other. But the daily papers in this instance have done their full share toward exciting public sentiment to the point of interference.

Among the best patrons of the daily papers are the theatrical managers of New York. In return for their patronage they should reasonably hope for respectful treatment. But the New York newspapers, with few exceptions, look upon theaters as they look upon pothouses in the red-light district. The majority of them will rejoice in the opportunity of urging the police on, rather than restraining repressive steps.

Their attitude would be quite different if public indignation were excited against the printing of details of repulsive crimes, divorces and family scandals, and against the abortions which pass for cartoons in most of their Sunday papers. If the police were turned against these offenses it would be denounced as interference with the liberty of the press.

How about the liberty of the stage? The theater is as much a forum of public liberty and of liberty of thought as the press.

SPARKS

(From the Cincinnati Times-Star.)

Cincinnatians are going to be introduced to a few of what are announced to be modern ideas in stagecraft within a few days—which warning is given to prepare the sensitive for a shock. When the curtain goes up at the Orpheum for the opening of the stock players' new season a week from next Sunday and you are in the audience, do not feel that you are being slighted or discriminated against if you find that the actors have turned their backs upon you. This may be just one of the many new ideas that Karl F. Dietz, the Orpheum's stage director, has put into operation. Mr. Dietz has just returned from a European trip, but his original conceptions of what the stage director would do come from his years of producing in Germany. Mr. Dietz has had wide experience with stock productions, because that is the only kind there is in his Fatherland. When the first rehearsals are held by the Orpheum players, Mr. Dietz will put into vogue his "four-wall rehearsal" plan. With curtain down the actors will be compelled to move about as within four walls. When the curtain is up for the regular performance, Professor Dietz explains, the players will have forgotten there is an audience—those who fill the seats merely will be the "fourth wall." If the realism would be improved by the actors sitting or grouping themselves with backs to the "fourth wall," this will be done, says the new director.

Coinciding with Managing Director Thuman's ideas, Mr. Dietz will have no leading woman or man in his cast of stock players. The parts will go to those he thinks best fitted for them. Thus another popular idea in Cincinnati will be shattered. And again—no white lights will be used in the theater's "effects." Mr. Dietz is sure that America's fault is using too much light on its stage, destroying realism. He has thrown out every white electric bulb from the footlights and borders, and now only amber, straw and rose colors are permitted. Another sacrifice to art is the eliminating of mirrors in the rear wall of the orchestra floor. Mr. Dietz could not bear to have lights reflected on his players in this way. The fair theatergoers must look elsewhere to give that final adjusting to their costumes as they are "led to the next aisle over." And still another innovation, probably more noticeable than the rest, will be the fact that the players will act in a frame. "The play is a picture—a living, talking, moving picture," explains Mr. Dietz. "The players present pictures that must be so 'painted' that the audience will understand and 'feel' them. What could be more harmful to this desire for harmony than those glaring, inconsistent termini now in use?"

The new director referred to the pieces of scenery that are placed at the sides of the stage to give a finish to the settings—usually they are painted to represent huge marble columns or elaborate draperies. Instead of using this old means of finishing his settings, Mr Dietz will carry out his picture idea by framing the stage in a border that would blend with any scene. No longer will the humble kitchen of the washer-woman be embellished with an enormous marble shaft or draped with hangings of velvet.

ONE OF MANY

Editor "Dramatic Mirror"

Sir:—May I say to you that your paper, which I have read for thirty years, has given me reliable information and undivided pleasure during said period?

In its present form—to-day's issue for instance—it stands quite apart as THE dramatic paper of any time and of any country.

Faithfully yours,
Bridgeport, Ct. Guido Marburg.

ARTHUR VOEGTLIN INJURED

While eating his breakfast at his home, 329 West Eighty-third Street, one day last week, Arthur Voegtlin, originator of most of the Hippodrome spectacles, was suddenly struck by a shower of released plaster from the ceiling overhead, causing scratches and bruises on head and face. Mr. Voegtlin was compelled to remain indoors for several days.

EDITOR'S LETTER BOX

KALEM KID.—Lowell Sherman's plans for the season have not been announced. For a time Fair Play was under consideration. He may be addressed at the Friars' Club.

S. LE ROY.—The *American Playwright* is published monthly by W. T. Price, 1440 Broadway, New York.

HARRISON LYNWOOD.—McKee Rankin is at present appearing in stock at the Savoy Theater, San Francisco. Mrs. McKee Rankin was Kitty Bianchard.

A. M. S.—The plans of Lillian Lawrence, late leading lady of the Castle Square Theater, Boston, for the coming season have not been announced. She can be addressed care of THE MIRROR.

B. L. E.—The plans of Emily Stevens, who is under Harrison Grey Fiske's management, have not been announced for this season. Neither have those of Jason Robards. Otis Skinner did not appear in the New York cast of The Melting Pot.

C. F. ANDERSON.—The Dictator was produced April 4 at the Criterion Theater. The principal members of the cast follow: Brooke Travers, William Collier; Simpson, Edward Abeles; Charley Hyne, John Barrymore; General Santos Campos, Robert McWade, Jr.; Colonel Bowie, George Nash; Duffy, Thomas McGrath; Lucy Sheridan, Nannette Comstock; Juanita, Louise Allen; Mrs. Bowie, Lucille Watson. Strongheart was produced first in St. Paul Dec. 24, 1905, and on Jan. 30 opened in New York. The principal roles were: Strongheart, Robert Edeson; Thorne, Sydney Ainsworth; Buckley and Black Eagle, Edmund Breese; Billy Saunders, Herbert Corthell; Dick Livingston, Henry Kolker; Dorothy Nelson, Percita West.

THE MANAGER OF TO-MORROW

Editor DRAMATIC MIRROR:

SIR.—In THE MIRROR of a few weeks ago I read a paper on the college-trained man in the world of the theater. The essay was written by Arthur Hopkins. In the two last issues in August of *Harper's* (or should I now write *Hapgood's*?) *Weekly*, there appeared articles on the contemporary European drama by this selfsame Mr. Hopkins. Think that there is an American theatrical manager who himself can write an essay that an intelligent person can read without being put in mind of the yellow journals!

In London there is a young man named Granville Barker. He is a capable, well-trained actor; his Richard II. for example, having won high commendation. He is also a stage director of the new school and has produced plays of Shakespeare, and Shaw, and Galsworthy. Furthermore, he is a dramatist; Waste is, perhaps, his finest achievement. And Mr. Barker is a theatrical manager!

In Paris Jules Claretie and M. Antoine are directors of theaters; in Berlin, Herr Reinhardt; in Stockholm, Tor Hedberg (a prominent dramatist and poet); in Moscow—and so on.

Ibsen and Bjornson, we know, were theater directors in Norway. Strindberg was, for a time, in Sweden; and Dr. Mantzius (author of the comprehensive "History of Theatrical Art") in Denmark.

Our Puritanic forefathers trained their best sons for the ministry and the bar. Are we awakening at last to the realization that the best is none too good even for our theater?

Men like Winthrop Ames and Mr. Hopkins are helping playgoers and playwrights to perceive that the theater, even in commercialized New York, can be something more than a counting house.

They are pointing the way for the managers of to-morrow!

ARTHUR EWAN.
Sept. 1.

LIBRETTO PRIZE

In order to facilitate the efforts of American composers to obtain a suitable libretto for the $10,000 prize competition offered by the National Federation of Musical Clubs, *The Musical Courier*, 437 Fifth Ave., New York, offers a prize of $200 for the best libretto on an American subject.

I—The librettist must be a citizen of the United States.

II—The opera must be grand opera; one, two or three acts; but must be of such length that the entire performance will not exceed three and one-quarter hours, including intermissions.

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

The librettos to be submitted for *The Musical Courier* prize must be received before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, *The Musical Courier* will make an effort to place him in communication with a composer, who will set the work to music.

BACK OF THE CURTAIN

NO one need complain that the White Way has become Red Light Lane while Sweethearts and Christie Macdonald remain. The newest musical piece is as pure and fresh as a June morning after a rain. The music hungry will be well fed, for Victor Herbert has surpassed himself. Werba and Luescher have further favored the public by giving it a princely prince in Thomas Conkey. The stage is afflicted with unregal royalty. Kings look like grocer clerks and act with all the innate dignity of wood sawyers. It is a grateful change to see a young man at once gracious and of royal presence.

Laughter filled the Thirty-ninth Street Theater at Theodore Roberts's special matinee to Sheriff Harburger, when Mr. Roberts, having gracefully alluded to his former host of Ludlow as a glib man—I believe Mr. Roberts said "fluent"—who thought as well

ZELDA SEARS.

on his feet as on his back, the little sheriff remarked that Mr. Roberts had brought with him to the Bastile a poker deck and a stenographer. Mr. Roberts was guilty only of a typewriting machine.

Mr. Roberts further referred to Mr. Harburger's effort to make him as comfortable as possible while he was in durance. "If you come back to me next year I'll endeavor to make you just as comfortable," the tiny shrievalty representative returned. "I hope not to go back to Mr. Harburger next year," said the actor, with a wry little smile. "He's going to be coroner."

Since Guy Standing's return to the States he and Mr. Roberts have foregathered at the Lambs in pleasant reminiscence of their tour in The Right of Way. An old reproduction of the lithograph which showed Jo Portugais at the feet of his deliverer, in grateful obeisance, brought forth a recollection in duo:

"That's the one they called Guy standing and Theodore kneeling."

De Wolf Hopper, in one of his song lamentations in Lieber Augustin, declares lachrymosely that if he were saved from shipwreck after nine days of cold and hunger somebody would ask for "Casey at the Bat."

Fred Niblo delivered himself of thirty-eight valuable "Don'ts for Young Actors" when he reached Brisbane, in Queensland, Australia. Follow a few of the thirty-eight:

Don't go on stage with the expectation that it is easier than "working for a living." You must work. Living is simply incidental.

Don't attempt to play a part—or even read a single line—that you do not thoroughly understand. If you do not understand it, how do you expect the audience to?

Don't fail to study and analyze the character you are to play, and also the opposing characters. In this way you will give the proper interpretation of your own part—with the necessary contrast to the others.

Don't forget that the boy in the last row of the gallery paid to get in. He will see that he sees. You see that he hears.

Don't forget that a man is known by the company he keeps—an actor by the company he is in. Do your best to uphold the dignity of your company.

Don't believe yourself a matinee idol because you receive a dozen or so requests for your autograph. All actors get the same thing—the wise ones respect the request.

Don't trifle with your audience. Remember that the best that is in you is not too good for them, and that they expect it.

Don't forget that you are an important member of the noblest of all professions. Act accordingly, on and off the stage. Don't forget that the actor who is satisfied with his work has reached his limit. Ambition makes great actors.

Don't imagine that the actor-manager is paying you too little. An actor is worth all he can get. If he can't get it, he isn't worth it. If he can get it, bully for him.

Don't forget that the money must come in through the front door before it can go out by the stage door.

Don't imagine there is an armchair waiting for you at the top of the ladder. The higher you go the less time you have to sit down.

Don't talk to the audience. Talk to the man you are talking to so that the audience can overhear you.

Don't look at the audience. Let it look at you. That's what it's paid for.

Don't wonder what to do with your hands. Forget them, and they will take care of themselves. Some hands have almost human intelligence.

Estar Banks, late of the Bird of Paradise company, whom the professions proudly regards as its own poetess of passion, remarks that she wrote not a line of passionate verse this Summer, her reason being the sufficient one that it is too "dern hot." But she did send from New Canaan, Conn., a box of mountain laurel, with these stanzas, to Bijou Fernandez Abingdon:

THE SONG THE SILENCE SINGS.

Perhaps the days are dreary, the city hot and dry,
Maybe you're office weary, with work that goes awry;
Perhaps the mind is heavy with actors' self-same cry,
Mayhap you're lone and lonesome and days drag slowly by—
Perhaps your heart is hungry for woods and sea and sky.

This bit of mountain laurel with pink tinged petals, brings
The whispering of tree tops that rock wee nestlings,
The swaying of the branches where Robin Redbreast swings;
The crisping of the moss as it creeps and climbs and clings.

The roses softly rustling to bees with pollened wings,
The breezes soughing, sighing—the song the silence sings,
The call of Nature's church chimes in starbelled laurel rings,
So let your thirsty spirit drink of the dreams it brings—
And maybe unseen forces will mold the thoughts to things.

The night watchman on Riverside Drive, in the early Eighties (streets), was much concerned at the unique decorations of the façade of the Amelia Bingham home overlooking the Hudson, that home being, among other precious places of abode, under his nocturnal, and, we will hope, unsleeping, eye.

Being filled with this concern, and smoking an unspeakably odoriferous pipe, he approached Lloyd Bingham, and asked:

"Being ye're parden, be ye royalty that ye do have a gold crown on your gate and the awnin's of yer house?"

Having been assured that the semblance of crowns were but part of a scheme of decoration affected within the house, he asked: "And who might these statuary fellows standin' there be?"

"Point 'em out and I'll tell you," responded the master of the house.

"That fellow ferninst the doorway there?" He turned a broad red thumb in the direction of the bust of Shakespeare.

"That," promptly returned Mr. Bingham, "is Gyp the Blood."

"You don't say so. And that there one on the downtown side?"

"That is Lefty Louis, and the one next to him is Whitey Louis."

The watchman's pipe went out. He flecked the ashes on his knees, and remarked:

"Then it's no wonder the driver of the rubber-neck hack stops here and yells through his horn:"

"Them's vau de villians what lives in that house."

THE MARINER GIRL.

ON A LITTLE STREET IN HEAVEN THAT THEY CALL BROADWAY

By OLD KING COLE

I GOT the surprise of my gay young life yesterday as I took the air in the Bois de Broadway. George C. Tyler, the mental motor, was seated on the easy cushion of a 1914 car, whose name will be named on personal application to me at this office, after I have given the car's agent a chance to make his bid, for I am venial, as the saying goes. Master Tyler could be plainly seen back of the huge cigar, whose smoke brought the Traffic Squad up in a rush to discover The Violation. He fairly radiated good humor.

I could understand the happy spirit, but the daytime ride had me winging, and I confessed as much. Usually at such an hour George C. was to be come across only at his office in the Liebler Company Building, dictating to a fleet of stenographers, giving five minutes to this star of great magnitude and five seconds to that, arranging bookings for twenty shows and keeping the cable companies from penury.

I told him he might tell me all, and he thanked me kindly.

"Why, then," says he, "what availeth it if a man spend his days pursuing the car he already has caught? *This* year, for the first time in my manhood's life, I am giving myself a rest. I've got four money-in-the-bank attractions in Joseph and His Brethren, The Garden of Allah, May Irwin in Widow by Proxy, and George Arliss in Disraeli. I've got two other claims just as good, Cyril Maude in repertoire and an Irish play, General John Regan. Then all the Liebler successes, from The Christian to The Fourth Estate, are in stock, attending to themselves."

"George C." may not be exactly loafing, but he is undoubtedly contenting his soul. Well, he's got it coming to him.

Boston is an entirely satisfactory city at this season of the year, for the bountifully dowered May Irwin is camping around there in the screamer I got Catherine Chisholm Cushing to write for her. I hopped over to Hubville the other day to get another taste of the 3C's brand of fun, and found Widow by Proxy to my continued liking. When the Stout Party heard I was in town she wanted to close the theater for the night and show me around the city, but, of course, I wouldn't permit this sacrifice. Instead, we sat in her dressing-room and I permitted her to tell me what adventures she had had of recent.

"I was down in a big department store the other day," said Miss Irwin, sipping her café noir—which Educated George Welty will tell you what that means—"visiting a friend of mine who is the suit designer, although I should not call her a designing woman. I say, I should not call her a designing woman—oh, you got it the first time; you are improving.

"There was a very pretty Irish sales girl behind the counter, taking an important order from an important lady. The lady said at the outset: 'The name is Mrs. Francis Q. Belton, of Newton.' A little later she repeated that she was Mrs. Francis Q. Belton, accenting the 'Q.' At the finish of her order she emphasized this for the third time, adding, 'Make no mistake.' As she drifted out the sales girl, with her pencil between her rosy lips and a puzzled pucker in her beautiful brow, turned to my friend, the designer, and said earnestly: 'For the love of mud, Miss Wiggins, how do you make a "Q?"'"

Dudley Digges, stage director for Disraeli, and an Irish gentleman and scholar, who has been running the George Arliss company for lo, these four seasons, is back on our national premises looking more like Brian Boru than Brian himself used to look. Mr. Digges, by reason of his racial idiosyncrasies of tongue, has exempted himself from servitude in the Disraeli company, so far as speaking lines is concerned, for "Dizzy" is essentially English in all things. At that, Master Digges continues to be the jewel of stage directors. That he is entirely unconscious of his verbal distinctions is evidenced in the fact that a few days ago, when arrangements were being made for the completion of this season's cast and a small part remained to be filled, Mr. Digges made a recommendation.

He took up the matter with Mr. Arliss, who, as the star, is consulted at such times. He advised that the part be given to a certain Shamus O'Shaughnessy.

Mr. Arliss considered. "I have great confidence in your judgment, Mr. Digges," he said at last, "but I should like to be assured that Mr. O'Shaughnessy's speech is free from nomenclatural influence—that is, in a plain manner of speaking—that he has no brogue. Such a peculiarity might very well destroy the illusion the part is intended to create."

"Misther Arliss," said Mr. Digges, earnestly, "Oi give ye my wurrud, the fellow has no more throze of an accint than Oi have meself."

Speaking of The Ruling Spirits—of Manhattan, belike—I get word that General John Regan, the Irish comedy that is to be put on in New York shortly, is a broth of a play entirely. I'll have to begin to think about casting it very soon. I'll have no trouble with the title part, and you'll jolly well understand why this is when you know a little more about the play.

There is a part of an Irish doctor that has caused me a lot of thought. He is a fun-loving chap who can keep up a joke till the cows come home—and that's what General John Regan is, in a single phrase: A huge joke.

I've picked out the boy for this part. You know him. He's the best in his particular business in the world. Get me right about this—I said the *best in the world*. Now start guessing. Send me your guesses, care of this office.

"GENERAL REGAN" COMPANY

The engagement of Alice O'Day, who last season played the mother in Hindle Wakes, for the part of Mrs. de Courcy, practically completes the cast of principals to appear in the American production of the London comedy success, General John Regan. The other important members of the cast are Arnold Daly, Harry Harwood, Frederick Burton, Oliver Doud Byron, and W. G. Fay and Maire O'Neill, the last two former leading members of the famous Irish Players co. at the Abbey Theater, Dublin.

A NEW SCENIC ART

William Faversham returned from Europe, last week, with news of a new scenic artist, who, it is said, will revolutionize stage settings and mechanics. His name is Hugo Rumbold, only twenty-four years old, the son of Sir Francis Rumbold of the British diplomatic service. His idea in painting scenery is to do away with the use of wings and other cumbersome and expensive stage paraphernalia. The new art is described as strikingly realistic.

STAGE HANDS GET INCREASE

EDMONTON, ALTA. (*Special*).—Bert Russell, manager of the Empire and the Lyceum theaters, and Charles L. Gill, manager of the Pantages's Theater, signed agreements with the local branch of the International Association of Stage Hands, which will remain in force until March 1, 1916. The men secured practically all their demands. Some increases in wages were included in the agreement, but the main point was the recognition of the authority of the stage carpenter in the management of the stage.

Twenty-four men are concerned. The increases in wages range from $2.50 to $5 a week. With the new agreement in force for two and a half years, there is little likelihood of any further trouble between the stage hands and the managers of local theaters.

HENRY MILLER'S SEASON OPENS

Henry Miller opened his season in The Rainbow with engagement in St. Paul and Minneapolis, and started in Winnipeg upon a tour of the Northwest and the Pacific Coast, which will include only the most important cities, Butte, Spokane, Seattle, Victoria and Vancouver, B. C.; Portland, San Francisco, Los Angeles, San Diego, Salt Lake City and Denver will be among the cities to be visited. The supporting company will include Ruth Chatterton, Louise Closser Hale, Alice Baxter, Muriel Hope, Ethel Martin, Edna McAuley, Charles Hammond, Robert Stowe Gill, H. Conway Wingfield, Warren Sturgis, F. F. Powell and Daniel Pennell.

"THE MADCAP DUCHESS"

The opening date for The Madcap Duchess, a new Victor Herbert operetta in which Anne Swinburne is to be starred, has been set for Boston, Oct. 27, in the Colonial Theater. This is the operetta named first The Coquette and tried out in Pittsburgh. Glenn Hall will now sing the principal tenor role, and Josephine Whittell will have the part of Stephanie. Harry H. Frazee will produce the play.

CAST OF SHAW PLAY

The English players who appear in Fanny's First Play on tour this season have sailed on the *Lusitania*, and are scheduled to arrive in New York on Sept. 22. The company will immediately begin rehearsing, and will open at the Majestic Theater in Brooklyn on Sept. 29, 1913. The cast includes Kate Carolyn, Eva Leonard Boyne, Dulce Musgrove, Jean Sterling, S. Paxton, Ivan Campbell, A. Lucy, R. Dansey, Spencer Beach, Croker King, and Vane-Sutton-Vane.

BROOKLYN

Mardi Gras Makes Inroads on Playhouses—Good Attractions Seen, However

The advent of Mardi Gras week at Coney Island was very obvious at the various attraction houses in Brooklyn. The annual event never fails to rob the local houses of a certain amount of patronage.

Baby Mine, with dainty Marguerite Clark and Walter Jones in the principal roles, delighted patrons of the De Kalb Theater Sept. 8-13. Next week's attraction at Brooklyn's largest playhouse is The Blindness of Virtue.

The Master Mind was transferred to Teller's Broadway Theater. Edmund Breese, who appeared in the principal role, was accorded a splendid ovation by the Eastern District theatergoers.

The wonderful production of Quo Vadis entered upon its fifth week at the Majestic Theater and is drawing good audiences. The film crave way to Lew Fields and his All Aboard co., which opened the regular season on Sept. 15.

Cecil Spooner's drama, Sold for Money, was given its first Brooklyn production at the Gaiety Theater, but failed to make much of an impression on the patrons of that playhouse.

The Montauk Theater remained dark during the week Sept. 8-13.

J. LEMOT DAVIS.

ATLANTIC CITY

Fanny Ward Praised in the Stellar Part of "Madame President"

Madame President, the farce from the French of Maurice Hennequin and Pierre Veber, played the week of Sept. 8-13 at the Apollo Theater. Advance announcements that the play would prove quite risque served to draw only a moderate-sized audience with expectations.

The play proved extremely interesting as a clearly built farce that was cleverly acted in parts which allowed of a little more freedom than farce usually allows. The novelty of the American version by Jose Levy is that while the plot, and one scene in particular, may be considered as suggestive, the lines seldom even tend in that direction. Thus the fun bubbles on and the risque and daring features do not appear to exist to those not looking for them.

Miss Fanny Ward is the star of the play in the part of a French actress who poses as the wife of the president of a French city to save him from embarrassing consequences, incidentally falling in love with the Minister of Justice. Miss Ward is dainty, light, pretty speaks clearly and does her part in acting the farce with commendable skill.

George Giddens, Jack Devereux, and John Dean have clever and well-played parts in this farce of mixed relations and assumed names.

New plays scheduled for Atlantic City in the near future are The Little Cafe, The new C. S. McLellan musical comedy piece, which will open here: New Lamps for Old, announced by Charles Frohman, and new plays for Blanche Bates, Julia Sanderson, Frances Starr, Elsie Ferguson, Julia Sanderson, Frances Starr, Elsie Ferguson, Julia Sanderson, Frances Starr, Elsie Ferguson

"THE PLEASURE SEEKERS"

Low Fields's Production Will Come Into Winter Garden in November

The Passing Show of 1913, now at the Winter Garden, will be succeeded in November by The Pleasure Seekers. As might be guessed from the title, it will be a big musical production; something in the nature of Hanky Panky, produced by Lew Fields in the Summer of 1912. Mr. Fields will also put on this play.

The comedian will not appear himself, for he is to continue in All Aboard for some time; but he will furnish the company. The cast will include Florence Moore, Rogers and North, and other principals who have been with Hanky Panky.

BERTHA KALISCH WITH WHITNEY

Contracts were signed last week whereby Bertha Kalisch will come under the management of Fred C. Whitney for a number of years. He plans now to send her out in repertoire throughout this country, and later through Europe. First, however, she will appear in Her Son's Wife, a drama by Edward Eugene Ritter, in which the Shuberts had announced that they would present her.

COHAN ACTS IN "SEVEN KEYS"

Because of the injuries which Wallace Eddinger received when the Cohan automobile turned over a week ago, George M. Cohan took his place in the cast of Seven Keys to Baldpate on Monday night. The new comedy, which had been dramatised by Cohan himself from the Biggers novel, opened in Hartford, one week later than had been planned. It was to have been given here at the Astor Theater on Monday, but the opening has been postponed until some time next week. Mr. Cohan positively will not appear in the comedy here, for he is to retire from the cast some time this week, when it is hoped that Mr Eddinger will be completely recovered.

TWO CROTHERS PLAYS

Joseph Brooks has accepted a play by Rachel Crothers entitled The Rising Generation, in which he, in association with Messrs. Klaw and Erlanger will present Mabel and Edith Taliaferro shortly. The play will go into rehearsal under Miss Crother's direction next week and will be presented in this city in October.

Another play by Miss Crothers will be produced by Arthur Hopkins this Fall.

UNITED THEATRICAL ASSOCIATION

Richard A. Purdy, vice-president of the United Theatrical Association, will entertain its members with an evening of readings from Shakespeare at the club's first meeting at the Hotel Astor, Friday, Oct. 10. Mr. Purdy will be assisted by others.

The club's meetings will be held from 2.30 to 5.30 P.M., so as to enable professional members to attend and business men to get in for a part, at least, if not for the entire session. Some fine programmes are planned.

Applications for membership should be sent to business headquarters, 141 West Seventy-first Street.

"WITHIN THE LAW" BIRTHDAY

To celebrate the anniversary of the first performance of Within the Law, at the Eltinge Theater, Jane Cowl gave a party Thursday night, Sept. 11. Two hundred or more theatrical friends were present to enjoy individual and collective performances, including a dance and a supper. Florence Nash recited an original poem, "The Call of the Road."

Among the guests were: Dorothy Abott, Mr. and Mrs. Paul Everton, Mr. and Mrs. William B. Mack, Mr. and Mrs. Dodson Mitchell, Kenneth Hill, Mr. and Mrs. Channing Pollock, Mr. and Mrs. James Forbes, Mr. and Mrs. William Harris, Jr., Roi Cooper Megrue, Mr. and Mrs. Arch Selwyn, Mr. and Mrs. Edgar Selwyn, Mary Nash, Mr. and Mrs. Philip Nash, Mr. and Mrs. Bayard Veiller, Mr. and Mrs. Malcolm Duncan, Feliz Krembs, Melville Ellis, William Elliott, Mr. and Mrs. Morris Gest, Marguerite Clark, A. H. Woods, Martin Herman, Mr. and Mrs. William A. Brady, Alice Brady, Mr. and Mrs. Sam Harris, Julian Eltinge, and Louise Dresser.

GEORGE MONROE MISSING

Departed for Europe Without Saying Good Bye to Lew Fields

George W. Monroe got away even before the milkman came in. He left town Wednesday, sailing on the *Mauretania*, and, as a result, All Aboard had to play in Brooklyn this week without the robust comedian. Lew Fields said, "He may come back with Thaw; but if he doesn't, I may be able to get Jerome after him."

Monroe's contract had two years more to run with Fields. The latter has a suspicion that Monroe went to London to appear with Harry Fisher in a version of The Sun Dodgers, to be staged there by Ned Wayburn for Arthur de Courville. There will be an effort made to secure an enforcement of the American contract in England, and theatrical men have their doubts as to whether it can be done. Fields said that he had heard rumors of Monroe's coming departure, and he had asked him about it. Monroe, he said, had answered: "There's nothing in it, Lew. I practically made my start on Broadway with you. I've been with you six years, and I'm not going to leave you like that."

The All Aboard cast laid off last week, chiefly, Fields said, because Monroe had asked for a rest. The manager added that it all looked to him now like part of the scheme. All Aboard opened again at the Majestic Theater, in Brooklyn, on Monday, with Kate Elinore in a part corresponding to that of Monroe. Miss Elinore's husband, Sam Williams, well known with her in vaudeville, was also added to the cast. A week in the Bronx Opera House may follow, and then the company will go to Chicago.

DANCER WITHDRAWS SUIT

Discontinuance in $100,000 Breach of Promise Action Reveals Roszicka Dolly's Name

When Rose Deutsch, through her mother, Margaret Deutsch, as her guardian *ad litem*, asked discontinuance of suit to recover $100,000 for breach of promise from Harold Dady, son of Michael J. Dady, the wealthy Brooklyn contractor and Republican leader, Sept. 11, it became known that the plaintiff was Roszicka Dolly, of the Dolly Sisters, whose real name is Deutsch. The other, Janszieka, is now the wife of Jerome Schwartz, the song writer.

Dady in 1909, then in Cuba, the complaint alleged, promised to marry Miss Roszicka within a reasonable time after his return to the United States. She remained single ever since, relying on his promise, but when Dady returned in December, 1909, he married Vera Campbell, of The Parisian Widows company. Six times within two weeks, after he met her, Miss Dolly said, Dady proposed to her.

DATES AHEAD

(Received too late for classification.)

BACHELOR'S HONEYMOON (A. M. Bradfield): Moose Jaw, Sask., Can., 17, 18; Regina 19, 20, Saskatoon 22, 23, Prince Albert 24, Battleford 25.

BLINDNESS OF VIRTUE (Wm. Morris): N.Y. C. 22-27.

BREWSTER'S MILLIONS (Al. Rich): Orillia, Ont., Can., 17, Midland 18, Barrie 19, Collingwood 20, Owen Sound 22, Goderich 23, St. Marys 24, Berlin 25, Paris 26, Brantford 27.

BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Providence 22-27.

CANDY SHOP (Anderson Gaiety Co.): Kansas City 14-20, Denver 22-27, Salt Lake City 28-Oct. 4.

CHATTERDON, ARTHUR (N. Appell): Nashua, N. H., 22-27, Gardner, Mass., 29-Oct. 4.

CHIMES OF NORMANDY: Nashua, N. H., 17, Claremont 18, Wst. River Jct., Vt., 19, St. Johnsbury 20, Barre 21, Burlington 22, Plattsburg, N. Y., 23, Rutland, Vt., 24, Saratoga, N. Y., 25, Greenfield, Mass., 27.

D'OLIER, EDOUARD (Ed. R. Moore): New Smyrna, Fla., 15, Deland 19, Lake City 20, Palatka 22, St. Augustine 23, Fernandina 24, Ocala 25, Gainesville 26, 27, Madison 29, Tallahassee 30, Quincy Oct. 1.

GIRL OF MY DREAMS (Kelly and Coutts): Worcester, O., 22, New Philadelphia 23, Cambridge 24, Coshocton 25, McKeesport, Pa., 26, Connellsville 27, Uniontown 29, Morrantown, W. Va., 30, Greensburg, Pa., Oct. 1.

GRAYCE, HELEN (N. Appell): Newburgh, N. Y., 22-27, Middletown, 29-Oct. 4.

GREAT DIVIDE (Primrose and McGillan): Dowagiac, Mich., 20, Benton Harbor 21, Battle Creek 27, Bay City 28, Flint 29, Ann Arbor 30, Lansing Oct. 4.

HIMMELEIN'S ASSOCIATE PLAYERS: Elyria, O., 15-20, Jackson, Mich., 22-27, Springfield, O., 29-Oct. 4.

IN OLD KENTUCKY: Pittsburg 22-27.

JOSEPH AND HIS BRETHREN (Liebler Co.): Buffalo 22-27.

MOTT, ADDISON, STOCK (Lesile E. Smith): Walton, N. Y., 15-20, Delhi 22-27.

OLD HOMESTEAD (Frank Thompson): Buffalo 22-27.

RENIX MINSTRELS: St. James, Minn., 18-20.

ROMANOFF (Chas. Dillingham): Detroit 22-27.

THIEF, THE (Primrose and McGillan): Manitou, Minn., 20, Eau Claire, Wis., 21, Menomonie 22, Merrill 24, Ironwood, Mich., 25, Ashland, Wis., 26, Stillwater, Minn., 29, Wagena Oct. 4.

TRIMP, THE (Primrose and McGillan): Clear Lake, Ia., 20, Atlantic 21, Neola 26, Lake City, Oct. 6.

WHAT HAPPENED TO MARY? (Lee Morrison Producing Co.): N. Y. C. 22-27.

WHERE THE TRAIL DIVIDES (Primrose and McGillan): Bloomington, Ill., 20, Aurora 21, Hannibal, Mo., 27, Springfield, Ill., 28, Macon, Mo., 29, Moberly Oct. 2, Brookfield 4.

WHITESIDE, WALKER (Walter Floyd): Pittsburgh 29-Oct. 4.

NEW YORK THEATERS.

CORT THEATRE 48th Street
Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46
Evenings, 8:20; Mats., Saturday only, 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
In the Comedy of Youth
PEG O' MY HEART
By J. HARTLEY MANNERS

H. H. FRAZEE'S LONGACRE THEATRE
48th St., West of B'way.
Tel. 23 Bryant.
Evenings at 8:15.
Mats., Wed. and Sat., 2:15.
The New Era Producing Co.
(Joseph P. Bickerton, Jr., Man. Director), presents
The New Musical Comedy,
ADELE
By JEAN BREQUET and PAUL HERVE
With an Exceptional Cast

NEW YORK THEATERS.

HIPPODROME
6th Ave., 43d-44th Sts. Evenings 8
Daily Matinees at 2 Best Seats $1
AMERICA
1,000 People | Increased Orchestra | 200 Horses | 50 Indians

Phone 2960 Columbus
Winter Garden
B'way & 50th St.
Evenings at 8:30. Matinees Tuesday, Thursday and Saturday 2:30
Biggest Spectacle and Greatest Cast in the World
THE
Passing Show of 1913

39TH STREET 39th St., near B'way
Phone 413 Bryant
Evgs 8:30 Mats. Wed. and Sat. 2:30
Believe Me, Xantippe
With JOHN BARRYMORE & MARY YOUNG

LEW FIELDS' 44th Street MUSIC HALL
Just W. of B'way. Phone 7392 Bryant. Evgs. 8:15.
POPULAR PRICES—Nights: Highest, $1.50.
Matinees: Wed. and Sat., Highest, $1.00.
JOSEPH SANTLEY IN
When Dreams Come True

Phone 5194 Bryant
COMEDY
41st St. E. of B'way
Evenings, 8:30
Matinees Tuesday and Saturday 2:30
WINTHROP AMES presents
HER OWN MONEY
By MARK E. SWAN
A COMEDY OF HOME LIFE

Phone 3846 Greeley
Casino
39th&B'way. Evs.8:20
Mats.Wed. & Sat. 2:20
DE WOLF HOPPER
in LEO FALL'S TUNEFUL OPERETTA
LIEBER AUGUSTIN
with GEORGE MACFARLANE
And a Superlative Cast

WILLIAM A. BRADY'S 48th Street Theatre East of B'way
Phone 178 Bryant. Evenings 8:15
Matinees Thursday and Saturday 2:15
PHILIP BARTHOLOMAE
Presents
KISS ME QUICK
With HELEN LOWELL and ARTHUR AYLSWORTH

WILLIAM A. BRADY'S
PLAYHOUSE
48th St. East of B'way, Phone 2628 Bryant
Evenings 8:20 Matinees Wed. and Sat. 2:20
The Family Cupboard
By OWEN DAVIS

GAIETY B'way & 46th St. Tel. 210 Bryant. Evgs., 8:15. Mats. Wed. & Sat. 2:15
Klaw & Erlanger, Managers
COHAN & HARRIS present
Edgar Selwyn's New Farce Hit
NEARLY MARRIED
With BRUCE McRAE

BELASCO THEATRE, W. 44th St.
Evenings at 8:30; Matinees, Thursday & Saturday, 2:30
DAVID BELASCO presents
THE
TEMPERAMENTAL JOURNEY
A comedy in 4 acts, from Andre Rivoire and Yves Mirande's "Pour Vivre Heureux," with
LEO DITRICHSTEIN and Notable Cast

NEW YORK THEATERS.

EMPIRE Broadway and 40th Street. Evgs., 8:15; Mat. Sat., 2:15
Charles Frohman, Mgr.
CHARLES FROHMAN presents
JOHN DREW
In Shakespeare's Comedy,
MUCH ADO ABOUT NOTHING

GARRICK 35th St., near Broadway. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, - Manager.
CHARLES DILLINGHAM presents
FANNIE WARD
In the Palais Royal, Paris success
MADAM PRESIDENT
with an exceptional cast.

LIBERTY 42d St., W. of Broadway. Evgs. 8:15. Mats., Wed. & Sat. 2:15.
Klaw & Erlanger, - Managers.
THE DE KOVEN OPERA CO.
(Dir. Daniel V. Arthur) presents
BESSIE ABOTT
IN THE BONNIE OPERA
ROB ROY
With a Grand Opera cast and Orchestra De Luxe

KNICKERBOCKER B'way & 38th St. Phone 3860 Greeley
Evenings at 8 sharp. Matinees, Wed. & Sat. 2.
Charles Frohman, Manager.
CHARLES FROHMAN presents
JULIA SANDERSON
THE SUNSHINE GIRL LAST WEEK
With JOSEPH CAWTHORN

CRITERION Broadway & 44th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, - Manager.
CHARLES FROHMAN presents
William Collier
In Richard Harding Davis' new farce
WHO'S WHO?

NEW AMSTERDAM West 42nd St. Klaw & Erlanger, Managers
Evenings 8:15. Mats. Wednesday & Saturday 2:15
WERBA & LUESCHER present
CHRISTIE MACDONALD
In Victor Herbert's New Operetta
SWEETHEARTS
Book by H. B. Smith and Fred de Gresac.
Lyrics by R. H. Burnside. Staged by Fred Latham

GEO. M. COHAN'S Theatre, B'way & 42d St. Phone 3960 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

Eltinge Theatre West 42d St. Phone 3420 Bryant
Evenings 8:15. Wed. & Sat. Matinees, 2:15.
Wednesday Matinees, Popular. 50c to $1.50.
The American Play Co. Announcement
A New Play in Four Acts.
WITHIN THE LAW
With JANE COWL as Mary Turner
By BAYARD VEILLER.

"AFTER FIVE" PROSPECTS

DeMille Play, Which Wagenhals and Kemper Will Produce, Is Interesting

Lincoln A. Wagenhals and Collins Kemper are playing at management, and they say that it was something of a play that tempted them back into the game. The script reads better as a script than any play that has ever been in their office, a comedy in which the situations pile up one after another to a big climax in the third act. The name of this remarkable play is After Five, and it is the product of William and Cecil DeMille. It tells of society people in a curious predicament, something similar to Seven Days, but with a far different story.

Collins Kemper will take personal charge of the production, starting rehearsals next week. The play will open out of town, and if it lives up to expectations will be brought into New York. In the cast will be Ivy Troutman, Jessie Ralph, James Bradbury, David Burton, J. Wilson, and others to make up a cast of eight.

Wagenhals and Kemper say that if they find another play that suits them as well as this, they may put it on next year, or maybe the year after.

POWER LOSES LAUNCH

Actor is Burned While Escaping with Wife's Relatives

Tyrone Power's thirty-foot launch, *Edith Second*, took fire while at anchor three miles south of Mechanicsville, N. Y., near Lock 7 on the Champlain Canal, and was totally destroyed, involving a loss of about $3,000. With Mr. Power on the boat were his wife's mother and sister, all of whom were asleep when the blaze started. They jumped into the canal in their night clothes. Mr. Power was slightly burned and injured.

The origin of the fire was not ascertained. All money, clothing and effects aboard the launch were lost. The craft was on its way to New York from Mr. Power's summer home in Canada. Mrs. Power was not on the boat, having left Canada by rail for New York.

The fire was discovered by campers.

WM. HAMMERSTEIN SUED

Sister-In-Law Wants $50,000 for Alienation of Her Husband Abraham's Affection

Two papers were filed in the Supreme Court Sept. 6, one a summons the other an affidavit of its service, by Mrs. Miriam Henriques Hammerstein, against William Hammerstein, for $50,000 for the alienation of the affections of her husband, his brother, Abraham Hammerstein, to whom she was married in Niagara Falls, N. Y., Sept. 4.

The complaint alleges that she has had little happiness during the two years of her married life, and that William Hammerstein, who, a few days after their wedding, ordered her and her husband out of their apartments at the Victoria Theater, has been the cause of it. They went to the Hotel Navarre. The next morning members of the Hammerstein family put her husband into an auto and took him to a sanitarium. She has not seen him since.

Mrs. Hammerstein is a daughter of a consul to Cuba under President Harrison. She is known to the vaudeville stage as Miriam Henriquez, "The American Rose."

"DOLL GIRL" SONGS IN COURT

Stern and Company Bring Action for $51,500 Against Harms

Suit to recover $51,500 was begun in the Supreme Court Sept. 10 by Joseph W. Stern and Company, against T. B. Harms and Francis Day and Hunter, all music publishers, and Ludwig Doblinger, owner of The Doll Girl, produced by Charles Frohman, and of which the Stern publishing house bought the market rights for the songs used in it.

Part of the agreement, the Stern people allege, was that no new songs should be interpolated without their consent, and that they should share in the profits of publicly circulating any interpolated songs. Jerome D. Kern, of the Harms forces, wrote several song numbers, which, it is alleged, were interpolated without their permission, and sold to their damage, the Stern people complained.

Only a summons in the Stern suit was filed at the time. Information as to subject matter of the suit was volunteered by the Stern forces. The Harms house will not have to furnish an answer until some time after the Stern forces have served a complaint.

INCORPORATED AT ALBANY

ALBANY, Sept. 15 (*Special*).—The following new theatrical companies were incorporated with the Secretary of State at Albany last week:

The Quaker Girl Company, New York city; to produce and exploit plays and comedies. Capital, $6,000. Directors: John P. Slocum, Louis J. Potts, Frank A. Slocum, New York city.

Nixon-Nirdlinger-Prudential Associated Vaudeville Agency, New York city; to maintain a general theatrical and vaudeville booking agency. Capital, $5,000. Directors: Carl Anderson, Henry A. Friedman, Benjamin Grossman, 31 Nassau Street, New York city.

H. and K. Amusement Company, New York city; to produce and tour stage attractions of all kinds. Capital, $10,000. Directors: Stephen P. King, Edward Lewis, Thomas F. McMahon, 1402 Broadway, New York city. GEORGE W. HENRICK.

MISS GEORGE IN BARRIE PLAY

Will Appear Under Management of Charles Frohman for a Short Time

"Charles Frohman Presents" will appear over the name of Grace George this season while she has the principal part in Half An Hour, the short Barrie play in which Blanche Bates was to have starred. It will be Miss George's first appearance in a Barrie play and her first as a Frohman star. There will be a few out-of-town performances, and then Miss George will come into one of the New York Frohman theaters on Sept. 29, in the same programme with The Younger Generation, a Stanley Houghton play. The latter will be acted by an all-English company imported from the Haymarket Theater, London. Mr. Houghton will be remembered as the author of Hindle Wakes, which Mr. Brady brought to this country last year with an English company.

Blanche Bates (Mrs. George Creel) is compelled to retire temporarily in anticipation of a very felicitous event, due in the near future. She is at her country home on the Hudson, where she will continue until Spring of next year. She may not return to the stage until 1915.

Miss George will appear with the Barrie play only during its New York run. The agreement was made that she would be seen only in a local theater because Mr. Brady has a play for her written by Avery Hopwood, author of Clothes and other society plays. This play, as yet unnamed, also deals with society. It will probably be produced soon after the conclusion of the run of the Younger Generation and Half an Hour.

Mr. Brady completed negotiations recently whereby he takes over the Ziegfeld Theater in Chicago. He will rename it The Playhouse and give there the same kind of one-act plays as are now given at the Princess in New York. Comstock and Gest are associated with him in the transaction, as they are in the management of the Princess here. Mr. Brady has not definitely decided, but he may give up the Princess in Chicago.

AMELIA STONE SUES FIELD

Actress Claims Actor-Manager Booked Contract and Wants $19,650.

Amelia Stone filed suit, Sept. 8, under her legal name, Amelia Stone Kalisz, against Lew Fields, to recover $19,650 for breach of contract. Miss Kalisz alleges that defendant made a contract with her for the seasons 1912 to 1915, at a salary beginning with $250 a week and increasing to $300 during the last season. She also says that she played a part in The June Bride for which defendant paid her $500, but that he refused to pay her any more or give her a chance to play.

While idle Miss Kalisz accepted a vaudeville engagement at $100 a week, but she wants to be paid for the remainder of her time.

RICE'S BURLESQUE "EVANGELINE"

Now that we are hearing so much about Evangeline, as Arthur Hopkins will produce it late this month, Edward E. Rice confirms the rumor that he will revive his burlesque of Evangeline, which has not been seen for sixteen years. He will give it in November in a New York theater, following that with Adonis, 1492, Hiawatha, Excelsior, Jr., and Seven Ages. For the last and for Adonis, he has secured Henry E. Dixey. The Edward E. Rice Theatrical Production Company also plans to put on a tabloid version of Cinderella, and productions of The Music Master's Dream and Black-Eyed Susan. When the revivals are made they will be filmed by the People's Moving Picture and Amusement Company.

STORK VISITS ETHEL BARRYMORE

Ethel Barrymore-Colt became a mother for the third time at nine o'clock on the morning of Sept. 9, at the Holt country home at Mamaroneck, N. Y. Mother and son are said to be in most satisfactory condition.

Telegrams of congratulation and good wishes poured in upon the happy parents from all parts of the country.

E. M. BROOKS A SUICIDE

Edwin M. Brooks, an actor, whose home is in New York, ended his life at the Hotel Kernan, Sept. 6, by taking an overdose of morphine, which had been prescribed for him as a medicine for heart trouble. He was a brother of Harry K. Brook, a lawyer of this city.

Cause of the suicide is attributed to depression caused by continued illness.

DEWEY THEATER SALE POSTPONED

The auction sale of the Dewey Theater, advertised to take place at noon Sept. 5, has been postponed until Nov. 7. The sale is to satisfy a judgment of $17,000 obtained by the Empire Circuit Company against the owners, Timothy D. Sullivan and George J. Kraus. The owners requested the postponement, as they have paid over $5,000 and expect to pay the rest in a week or two.

DRAMA AT 'FRISCO FAIR

Push Plans for Building to House Display Treating All Phases of Theater

From out of the West there comes an idea. And should its growth in youth equal the pace of its infancy, this idea will live to be a GREAT IDEA, and honor the name of its parent, H. O. Stechham, of Los Angeles. On Feb. 10 Mr. Stechham wrote the authorities of the San Francisco Exposition, outlining a plan for an exhaustive drama display at the 1915 fair, to treat of the theater in all its aspects, historical, mechanical, etc. For though it is an obvious fact that the theater's hold is universal, yet officials of fairs and expositions have been treading along in one another's footsteps, with displays for everything under the sun, from patent breakfast foods to fool-proof mowing machines, but never even a two-by-four shack for the drama.

The exposition authorities, without using any cold water, were nevertheless careful to avoid being scalded by enthusiasm, replying. In a nutshell, that it was a very nice idea, oh yes, but—and so on. The general attitude was that if those interested in the drama show sufficient interest, then the subject will probably be given its proper treatment at the exposition.

As if in answer to this challenge, a few days later, Sarah Bernhardt, then appearing on the Coast, after a view of the fair plans, made a stirring plea on behalf of a drama building at the 1915 celebration. Newspapers on the Coast then took up the project.

And now comes Professor George Baker, head of the play department of Harvard University, who in a letter to Mr. Stechham pledges the movement his aid in every way in his power.

The possibilities of such a display are such as to baffle description in reasonable space limits. Models of famous theaters of all periods of history, examples of dramatic construction and style shown under exact conditions, exhibits showing the wonderful strides of stage mechanics—all these would give the exposition a unique and universal interest. And, let us be practical men, what would bring greater returns to the costliest exhibition in history than a theater in connection with the display, where an all-star stock company would be housed and where notable players from all over the world could be offered in revivals of epoch-making plays?

A. M. C. CLUBROOMS

By courtesy of William J. Rostetter, a MIRROR representative was invited to inspect the new club quarters of the Associated Musical Conductors, on the second floor of the new White Rats club house on West Forty-sixth Street. The premises are neatly furnished and most comfortable in their appointments. Under the arrangement between lessor and lessee, the latter enjoys equally the privileges and conveniences of the fine modern structure with the membership of the White Rats. For a new organization of less than one hundred members, the A. M. C. club begins its career auspiciously.

BURLESQUE LADIES' ETHICS

Because Dolores Grant, a member of a burlesque company which played Detroit week of Sept. 1, refused to join four others in a walk-out because of a new dance number, which they characterized as "no ladies' dance," they laid for her at the stage door and hurled themselves upon her in a body when she emerged, she said.

Miss Grant appeared before a magistrate and sought a warrant of arrest against her sister dancers for assault and battery.

RICH HEIRESS ELOPES WITH SINGER

Oria D. Murphy, the twenty-year-old daughter of John B. Murphy, oil producer and millionaire of Washington, Pa., and considered the second richest man in Washington, on Sept. 6 eloped with Charles P. Iams, a moving picture theater singer, to Cumberland, Md., where they were married

LONDON ACCLAIMS AMERICAN PLAY

Years of Discretion was presented by Charles Frohman at the Globe Theater, London, night of Sept. 8, with Ethel Irving in the principal part. The cast was a good one, and the play was well received by audience and the critics.

BRENNAN WILL MANAGE ROBERTSON

George H. Brennan will manage Donald Robertson and his company of players, who will begin their season with an Eastern tour in October. The organization will present plays by Molière, Goldoni, Ibsen, Browning, Marivaux, and Pailleron.

HOT SPRINGS AUDITORIUM SAFE

HOT SPRINGS, ARK., Sept. 9 (*Special*).—First reports of the fire here were greatly exaggerated, only a small portion of the city having suffered. The Auditorium Theater, which was at first said to be damaged, was not injured at all and will play all attractions booked, starting to-morrow.

"GIRLS" IN LONDON

Clyde Fitch's adaptation of Girls had its premiere production in London at the Prince of Wales's Theater Wednesday evening, Sept. 10, and met with a good reception from the public. The critics did not enthuse over it, and one calls it "harmless twaddle."

Evans's Depilatory Powder

removes objectionable hair

—fine or coarse—easily and quickly without injury to skin.

There is no preparation known which will permanently remove hair; but Evans's will do it thoroughly and for a considerable time.

50 Cents (with complete mixing outfit)—your money back if you want it.

We send it by mail on receipt of price. Or you can get it at your drug or department-store.

GEORGE B. EVANS

1112 Chestnut Street Philadelphia

NOW READY

The New DATE BOOK

and Directory for Seasons 1913-14-15

Price 30 cents, by mail

J. H. Gerhardt, 145 West 45th St., N. Y.

BUSINESS DIRECTORY

RATES, CASH WITH ORDER: 15 Cents per agate line, single insertion. $1.75 per line, 13 times. $3.00 a line, 26 times. $5.00 a line, 52 times. 14 lines to one inch, single column. No double column space.

SCENERY

THE NEW YORK STUDIOS
Scenery of Distinction
FOR THEATRES AND HALLS.
We refer you to the Manager of any High Class Vaudeville Theater.
Offices, Times Building,
42nd St. and Broadway,
New York, N. Y.

M. ARMBRUSTER & SONS.
Albert E. Armbruster, Emil C. Armbruster.
Scenic Artists.
Studio 240-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

SOSMAN & LANDIS CO., Great Scenic Painting Studios, Main Offices, 417-419 So. Clinton Street, Chicago, Ill. Good, first-class scenery at reasonable prices. Our references thousands of Theaters and Halls in the United States using our scenery.

THE O. H. STORY SCENIC CO., INC. (Somerville, Sta.), Boston, Mass.—The best of trunk scenery. Drop curtains and productions. Asbestos curtains. Construction and stage supplies. Send for catalogue.

SAMUEL FRIEDMAN, Contractor and Builder of Scenery. Office and shops, 415-417 E. 54th St., New York. Telephone, 1120 Plaza.

HOWARD TUTTLE, Scenic Artist, Contractor for all Stage Supplies, Asbestos Curtains, etc.
1200 Centre St., Milwaukee, Wis.

COSTUMES, WIGS, ETC.

WIGS and MAKE-UPS for Theatrical and Street use. Bald Character Wigs, $2.50; Soubrette Wig, $3.50. Send for Cat. Perry Mowbray Supply House, 38 Thatcher Pl., Decatur, Ill.

LITHOGRAPHERS and PRINTERS

THE STRONRIDGE LITHOGRAPHING CO., Cincinnati.—New York Office, The Bullitt, Times Square. HIGH CLASS THEATRICAL AND CIRCUS PRINTING.

THEATRICAL PROPERTIES

SIEDLE STUDIOS, 226 West 59th Street, New York. Theatrical properties and Stage Accessories. Telephone, 760 Chelsea.

THEATRES

MANNHEIM OPERA HOUSE, Mannheim, Pa. Wm. B. Bricker, manager. Newly remodeled; electric light throughout; seating capacity, 400. Now booking. Good open time. Open for engagements.

WHYLAND OPERA HOUSE
St. Johnsville, New York. 1,000 capacity, Modern equipment, including full stage scenery; good drawing population. Now booking. Bertha M. Brown, Mgr.

GOSSIP

Alice Newell has been engaged for the lead in The Common Law.

Neal McCoy will be seen with Miss Hajos in Her Little Highness.

Olive May will have the principal feminine role in Shadowed.

Helen Hilton Van Hoose is with Fine Feathers, Eastern company.

Miss Carol Warren is playing Mary Ryan's role in the company of Stop Thief, which opened Aug. 30 at White Plains.

Creighton Hale has been secured for John Mason's Indian Summer, this season's new play, written by Augustus Thomas.

Helen Valkeily has been engaged to play the Florence Nash role with one of the Within the Law companies on tour.

Lillian Connelly has closed her season with Stop Thief. She was previously seen in Over Night and The Fortune Hunter.

William T. Francis, Jr., son of the well-known musical composer, has been made one of the stage-managers of The Sunshine Girl.

Conrad Cantzen has been engaged for Charles Frohman's The Conspiracy company.

Charles Collins has been engaged to play Diamond Willie in the Master Mind company which is now in town.

Juliette Dika will take the role assumed by Gaby Deslys in The Honeymoon Express, which opened at Atlantic City Sept. 15.

Miss Lucy Browning has returned to New York after a very successful four months' engagement with Miss Roma Reade in Canada.

John Sharkey has signed up with Maurice Campbell for H. B. Warner in The Ghost Breakers.

Madeline Traverse, who was in the cast presenting Joseph and His Brethren at the Century Theater last season, has returned after a visit of two months to Europe.

Mrs. Edmund Nash Morgan is dramatising Andrew the Glad, by Maria Thompson Daviess, the second of this author's books being made into plays at present.

J. K. Adams has just completed the dramatization of Alven Seltzer's new Western novel, The Coming of the Law, after securing the dramatic rights.

Peter McCourt, the Denver theatrical manager, is in Europe on a honeymoon trip. The present Mrs. McCourt was Mrs. Sherman Brown, a well-known and wealthy Denver society woman.

Ethel Irving will play the principal part in Years of Discretion when Charles Frohman produces that play at his Globe Theater, London, in association with David Belasco.

Harry Wilcox will play the Harry Fox role in The Honeymoon Express this season. Mr. Wilcox played the role the last week of the engagement at the Winter Garden.

Three of the five Bought and Paid For companies which will tour the country under the direction of William A. Brady this year have started rehearsals at the Playhouse.

Baby Mine, Eastern company, Richard Clark, manager, opened its season in Chester, Pa., to good business and gave splendid satisfaction. It will play the Eastern time. The Southern company will open about Oct. 1.

The Leopard's Spots, Thomas Dixon's dramatization of his novel, opened in Norfolk, Va., Sept. 15. In the cast are: Viola Fitzpatrick, Edith Chase, Fred J. Adams, Ezra Walck, Alpheus Lincoln, Dillon M. Deasy, and Richard Barrows.

Walter Ridge Paschal, the leading man of the Whalom Park Opera company, Fitchburg, Mass., has been engaged by Charles F. Atkinson, of Boston, to create the part of John Quincy Adams, the lead in the latter's production of The Courtin', which opened at the Boston Theater, Boston, Sept. 15.

Kara Kenyn (Mrs. Clay Clement), who was last year with the Northampton Players, and made her last appearance on Broadway in a prominent part in The Price company, with Helen Ware, has just completed a long Summer stock engagement in Buffalo and is again in the city.

Percival L. Wilde, a member of the Society of American Dramatists and Composers, whose first play proved a success in vaudeville, has forsaken his banking business, to which he was brought up and in which he has heretofore been engaged, and is now devoting himself solely to writing and producing.

A Fool There Was began its tour at the Orpheum Theater, Newark, recently. Warner Oland and Florence Auer headed the cast. In their support were Gus Arthur, Charles H. Ellwood, George Clare, Harold Calle, William Innes, Gertrude Perry, Dorothy Smith, and little Ethel Wichman.

J. M. Blanchard, of Sunbury, Pa., has leased the People's Theater from the Blanchard Amusement Company and has resigned as president and general manager of that company. Mr. Blanchard has put a balcony into the theater, which will give it a seating capacity of 1,300. The house opened Sept. 1.

Eda von Luke (Mrs. Perry J. Kelly) has given up stock forever and will go into musical comedy this season, and then retire from the theatrical profession. Miss von Luke was married recently to Mr. Kelly, who is owner of The Girl of My Dreams, in which play Miss von Luke will have her first try in musical comedy.

Joan P. Ward, who has been leading woman with Rowland and Clifford for the past three seasons, is now playing in The Shepherd of the Hills, put out by Gaskill and MacVitty.

Harrison J. Terry, who has been playing Father Kelly in The Rosary for two seasons, is in the same part again this season. Rowland and Clifford are sending the play over Stair and Havlin time.

Edwin Mordant has been engaged for an important part in At Bay, a new play by George Scarborough, which the Shuberts will present shortly for a New York verdict. Mr. Mordant was with the original production when it was tried out in the Spring.

L. M. Goodstadt, who for the past six years has successfully directed the tour of The Coburn Players, was recently appointed vice-president and general manager of the General Managing Bureau, Inc. This corporation was formed for the purpose of exploiting open-air companies in the classic drama, in which particular branch of the amusement field Mr. Goodstadt is expert.

Mrs. Ernest Truex presented her husband with a fine son midnight of Aug. 30, the second one to appear in the family, the eldest being just two years old. Mrs. Truex was Julia Mills, an original Hello, People, girl in Havana. Mr. Truex will again play the title-role in A Good Little Devil this season.

DEATH RECORD

AMY G. THORNTON, a scenic artist, died, Aug. 28, at her home, No. 1078 Fulton Street, Brooklyn, aged sixty-eight.

EMMA GRANT STARR, widow of Charles E. Starr and mother of Frances Starr, died in Albany night of Sept. 2. She was born in Oneonta.

FRANK N. DU VRAU, an actor who appeared with the Elite Musical Four, died Sept. 9, aged thirty-three, at his home, 114 Hall Street, Brooklyn.

MINNIE G. D. HICKEY, twenty-nine years old, who was with her sister in vaudeville under the name of the Standish Sisters, died in New London, Conn., Sept. 3, of appendicitis. Prior to going on the stage Miss Hickey was a public school teacher in Stamford.

RUSSELL SUMMERVILLE RUNNELLS, twenty-two years old, son of Amelia Summerville, died suddenly from heart disease Sept. 2, at the Hotel Van Cortland. He was a member of the chorus of When Dreams Come True, now playing at the Lyric Theater.

DR. JOHN LOCHNER, for twenty years medical examiner of the Jersey City Fire Department, died Sept. 4, at his home, 585 Jersey City Avenue, of a complication of diseases, at the age of seventy-three. Dr. Lochner was also medical examiner for the Actors' Fund of America. A brother and sister survive him.

E. J. MCCULLOUGH, owner and manager of The Common Law company, died at the Clearfield Hospital, Clearfield, Pa., Sept. 9, while his company was playing there, from a paralytic stroke. Mr. McCullough was fifty-two years of age. His home was Stockton, Cal., where his family have been notified of his death.

LAWRENCE MORTON, an actor, forty-eight years old, died at Poughkeepsie, N. Y., Aug. 30, after a long illness. His last appearance was at Philadelphia with N. S. Wood. Previous to that he was with A. H. Woods for nine years. He was buried by the Actors' Fund from Campbell's Chapel, West Twenty-third Street, Thursday, at 10.30 A. M.

PHOEBE A. STODDARD, prominent in Brooklyn church and charitable circles, and wife of William A. Stoddard, master mechanic of the Brooklyn Navy Yard for forty years, died Sept. 8 at her home, 256 Skillman Street, Williamsburg, where she was born in 1842. She was the organizer of the Actors' Church Alliance of Brooklyn and the Gardiner Sunshine Day Nursery.

ARTHUR CARLTON was found dead in bed from an apoplectic stroke, at the home of his sister, Mrs. Violet Carlton Crandell at Rockaway, L. I., Sept. 7. Mr. Carlton had been rehearsing with The Round-Up company with which he was engaged for this season. His last two engagements were with The Traveling Salesman and Hanky Panky. His widow, who was Miss Rose Gage, and a son, survive him.

DAVID SHUBERT died at Jamaica, L. I., Aug. 29, in his sixty-seventh year. Mr. Shubert is survived by his widow, Katherine Shubert. He was the father of the late Sam S. Shubert, and also of Lee Shubert and Jacob J. Shubert. Mrs. Fanny Isaacs, Mrs. Sarah Davidow and Mrs. Dora Wolf, Mr. Shubert had been ill for some months and had not been in active business for the past ten years.

MRS. KATE B. STRAKOSCH, widow of Max Strakosch, of New York, died suddenly in London, Sept. 1, from heart failure. She was in her seventieth year. Mrs. Strakosch, as the wife of the most eminent musical impresario of twenty-five years ago, was well known in musical circles in New York. Her husband had managed Patti as well as other musical celebrities and was prominent in the early efforts to popularize grand opera in this country.

ROY BARLEYS EWEN died at the West Side Hospital, Chicago, on Aug. 27, at the age of thirty-nine. He had a very critical operation performed on the stomach, and died after a brave struggle of five weeks. He was an actor of wide experience in various dramatic companies, but had been appearing in a dramatic playlet in vaudeville for the last few years in conjunction with his wife, Christine Prince Ewen. He was a member of the Elk and Masonic lodges. He had a legion of friends in the profession. Services and cremation took place at Graceland on Aug. 29.

PROFESSOR ALFRED DU LAFAYETTE FOUDRAY was found dead in his bed at the Union Hotel, Hudson, Mass., Sept. 2, at the age of forty-six. He was identified with many musical entertainments and was himself a player of note. When the Passion play was produced in New York city he cast the part of the High Priest. At the time of his death he was conducting opera. His widow, three sisters, and two brothers survive him. His home was at Rockland, Maine.

EUGENE LEMOYNE DAMM, biographer of Edgar Allan Poe, died in Baltimore, Sept. 8. He was seventy-six years old and a native of that city. His first "Life of Poe," published in 1878, ran through nineteen editions, and is still in demand. His next publication was the life and letters of Madame Bonaparte, who was Betsy Patterson and an ancestor of Charles J. Bonaparte. The last of his works was "The Poe Cult and Other Poe Papers," issued in 1909 and containing the result of several years of research work. In 1884 he wrote the "Political Adventures of James G. Blaine." When a young man he was secretary to Chief Justice Chase, of the Supreme Court. In 1870 Mr. Damm married Louise Northrup, daughter of General Louis E. Northrup, of the Confederate army. He is survived by five daughters.

HAS STOOD
THE TEST
OF AGES
AND IS STILL
THE FINEST
CORDIAL EXTANT
At first-class Wine Merchants, Cocoanut Grove, Cabin, Matjer & Co., 45 Broadway, New York, N. Y., Sole Agents for United States.
CHARTREUSE
THE WORLD FAMOUS CORDIAL

3 MONTHS' SUBSCRIPTION, 50c.

Provided you are a new subscriber never before upon our books. If sent to Canada the charge is 75c. on account of Foreign Postage :: :: ::

To Introduce THE NEW YORK DRAMATIC MIRROR to New Readers

It is worth while to receive THE DRAMATIC MIRROR direct at your home or office, and if once you try this plan you will become a regular subscriber. Subscription rates, $4.00 one year, $2.00 six months, $1.00 three months.

THE DRAMATIC MIRROR CO., 145 West 45th St., New York

LADIES, DON'T WORRY! We Can Clean Your Gown in Five Hours If You Need It!

SCHWARZ & FORGER

CLEANERS OF FINE GOWNS

704 Eighth Avenue, near 44th Street, New York. Phone, 4126 Bryant

12 BRANCH STORES IN NEW YORK CITY

PLAYS For STOCK, REPERTOIRE, AMATEUR COMPANIES. LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays, Paper, Scenery, Joke Books. Catalogues FREE! FREE! FREE!
SAMUEL FRENCH, 28 West 38th Street, New York

MEYER'S MAKE-UP 10¢

103 W 13th Street, New York City.

MEYER'S GREASE PAINT, in tubes	.10
" LINING COLORS, in tubes	.10
" 24-th. Bleaching Powder	.25
" 24-th. Cold Cream	.25
" Cleon White (cover hard) 15c &	.25
" Black & White Wax	.25
" Non Pasty (cover hard)	.25
" Spirit Gum, with brush	.25
" Burnt Cork (cover dry) 25c &	.50
" Dry Rouge, four shades	.25
" Greasless Slip Rouge	.25
" Mascara (10 shades)	.25
" Mascarine (brown & carmine)	.25
" Blue Eye Paint (7 shades)	.50

EXORA Powder, Rouge, Cream, Etc., Etc.
Above sent prepaid on receipt of price.

Private School
FOR LITTLE GIRLS
Near N. Y. Farleigh Villa, Cranford, N. J.

AN AUTO DA FE IN 'FRISCO

A volume of Brieux's plays, consisting of Maternity, The Three Daughters, and Damaged Goods, and the novel, "Elementary Jane," by Richard Pryce, were offered as a sacrifice to the fire god by the Century Club in San Francisco Sept. 10, after the members had read them and expressed themselves as "shocked."

The committee hereafter will exercise the strictest censorship and see to it that only such books are admitted into the club's library as may be safely read in the nursery.

DIXIE RINGS
INTERNATIONAL PRESS BUREAU
KNICKERBOCKER THEATRE BUILDING
A purchasing service for professional people. Covers the English speaking world thoroughly and efficiently. Service rendered by members of the Dramatic and Musical professions.

THE THEATRICAL LAWYER
EDWARD J. ADER
1520 Otis Bldg., CHICAGO
Business and Domestic Troubles Advice Free

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty.
Best Work—Lowest Rates.
I. R. NASH, 1562 B'way (cor. 47th St.), N. Y.

CAFÉ BERGUI
158 West Forty-eighth Street
High Class Italian Restaurant
PROFESSIONAL TRADE SOLICITED

PLAYS For Amateur and Professional Actors. Largest assortment in the World. Catalogue free.
THE DRAMATIC PUBLISHING CO., 542 So. Dearborn Street, CHICAGO, ILL.

VARICOSE VEINS, BAD LEGS, ETC.
are promptly relieved with Instantaneous Home Treatment. It absolutely removes the pain, swelling, tiredness and fatigue. Full particulars on request of Dr. W. F. YOUNG, P. D. F., 310 Temple St., Springfield, Mass.

The TICKER

Pro and Con on the Possibilities of the Repertoire Theater

There are books and articles galore on the subject of repertoire companies and their opportunities to uplift the drama. The drama is to be elevated, say the writers of this propaganda, by engaging good actors to interpret good plays and then subordinating them to the plays. The tendency of the public to form prejudices in seeing the same company for week after week, is to be overcome by having the actors play in parts of varying importance; that is to say, a lead this week will do a servant bit next. This means, of course, that the entire company would have to be composed of high-class people. An additional supposed advantage of this would be that the creation of good native plays would immediately follow the assurance that each part would be creditably interpreted.

The stock manager will at once object to all this on the grounds that it would cost more money to operate successfully than it would ever bring in through the box-office.

That objection is well made if the manager aims for a future no better than the present. But it is a mistake to figure on the same receipts when the attractions are improved. Better productions mean better returns. It requires courage, appreciation of the best in dramatic art, and intelligent application of that knowledge to achieve these high ends, but the result is so satisfactory and remunerative that it is well worth the effort expended.

NEW YORK STOCKS

HARLEM OPERA HOUSE.—The Girl in the Taxi is the offering for the first time at this theater this week. Elevating a Husband played to splendid business last week, with J. Malcom Dunn in the Louis Mann role and Lotta Linthicum doing the Emily Weilman part. Particular mention must be made of Howard Boulden, who, as Professor Topper, gave an admirable characterisation. Creditable work was done by the entire company, which included Roy Gordon, Edith Shayne, Leonora Bradley, Petra Folkman, Hollister Pratt, and Edmund Roth.

ACADEMY OF MUSIC.—Mother, Goodman's powerful play, was given last week with Priscilla Knowles welcomed back by her many friends. The performance was generally very good. In the cast were Kate Blanke, Angela McCauli, Ford Fennimore and other favorites.

CECIL SPOONER THEATER.—Cecil Spooner is reviving her former success, The Girl and the Detective this week. The little star pleased last week in Hawthorne of the U. S. A. Some really excellent work was done by Howard Lang as the King. Robert Fraser was seen to advantage. Elmer Thompson, Jack King, Mr. Robinson, and Fred Holley are newcomers to the large cast.

BROOKLYN STOCK COMPANIES

Graustark was chosen as the Mardi Gras week attraction at Keith's Gotham Theater. Lillian Bayer and Alfred Swenson won favor in the principal roles. Daniel Lawlor was seen as Prince Gabriel and James Kyle MacCurdy appeared as Baron Dougiass. John Rlzsy interpreted Aliade, while the remainder of the popular players were assigned to the minor roles.

M. J. Briggs was assigned to the title part of The Country Boy at Keith's Crescent Theater. His performance was up to his usual standard. Leah Winslow, George Allison, Charles Schofield, William Evarts, Joseph Eggenton, Isadore Martin, and the other members of the company made the best of their assignments.

Hawthorne of the U. S. A. was well handled by members of Keith's Greenpoint Theater Stock company. William David was pleasing in the Douglas Fairbanks part, while Enid May Jackson was very charming as the Princess. Pearl Gray, Malcom Owen, and Francis Joyner are seen to advantage. The production was staged under the direction of Harry McKee.

Noel Travers and Phyllis Gilmore divided honors in the production of Wedded and Parted, last week's attraction at the Grand Opera House. The other characters were well handled by Pearl L. Ford, Minnie Stanley, Irene Douglass, Carolyn Hall, Louise Shults, Maxine Hodges, William H. Elliot, C. Nick Stark, Lee Metford, George M. Carleton, James A. Harris, Danny Bagnall, and L. M. Place.

WILDE PLAY IN PHILADELPHIA

The Orpheum Players gave Oscar Wilde's brilliant comedy, The Importance of Being Earnest, at the Chestnut Street Theater in Philadelphia last week. Mitchell Harris played John Worthing, Edward E. Horton, Jr., played Algernon Moncrieff, Marion Swayne played Cecily Carew, and Ethel Valentire, Miss Prism. Florence Gerald made her first appearance with the company, taking the part of Lady Bracknell. She replaces Florence Roberts temporarily, the latter taking her vacation.

The programme of the Players contains a letter from Gertrude Dallas, leading woman of the company, to the management from Colorado Springs, where she is resting. She wrote that she was getting her strength back rapidly, and was taking long rides on horseback. She will return to the company next Monday.

CLOSING AND OPENING COMPANIES

The Frank North company has closed its season at Electric Park, Fort Smith, Ark., and opened at the Savoy, Fort Worth, Tex. They have announced for early production Tess of the Storm Country, Graustark, and The Rejuvenation of Aunt Mary.

The Cal. Smith Players opened their stock season at the Lyric Theater, Allentown, Pa., Sept. 3, using the three-act comedy success, Our Wives, for their opening attraction. This company is under the direction of Frank Callahan.

The Lyric Theater, New Orleans, Pa., opened recently with the Bert Gagnon Stock company. This theater is operating under new auspices this year, Henry Greenwald having severed all connection with the house.

Beverly of Graustark was selected by J. P. Goring for his closing bill at the Orpheum Theater, Nashville, Tenn., with Miss Billie Long playing the leading part. The company will open shortly at the Bijou Theater, Chattanooga, Tenn.

The Mummy and the Humming Bird closed the season at Olentangy Park, Columbus, Ohio, recently, Robert Warwick and Thais Magrane playing the leading parts.

The Columbus Theater, Washington, D. C., closed its season, using Cousin Kate for its farewell attraction. Mr. Berger writes that he has had a very successful season.

The Cal. Smith Stock company opened its season at the Grand Theater, Reading, Pa., Sept. 8. Its opening attraction was Our Wives.

CALSMITH STOCK OPENS GRAND

The opening of the Grand Theater by the Calsmith Stock with last week's bill, The Gamblers, proved a real event in Reading, Pa. With the house transformed into a new auditorium by complete renovation, a large and enthusiastic audience present, pretty girls in Quaker garb acting as ushers, and an excellent performance of Klein's play, it was a memorable occasion. Miss Halleck, the leading lady, was literally showered with flowers. Mr. Darney is the leading man. Others in the company are Harrison Thompson, Mr. Whiteman, Harry Miller, Louis Shea, Robert McClung, Harvey Miller, Frank Singer, Esther Andrews, and Miss Tallman. Frank L. Callahan is house manager and Will H. Smith director. This week, The White Sister.

MARGUERITE CLARK THEATER

This well-known little house in St. Louis reopened Sunday with The Butterfly on the Wheel. The new company assembled by Mrs. Higby is reported to be an excellent organization.

CLOSE OF POLI'S HARTFORD STOCK

The bill for this, the concluding week of stock at Poli's Hartford, is The Traveling Salesman. Last week the organization presented another of those notable stock plays, Jerome K. Jerome's Passing of the Third Floor Back. Produced under the excellent personal direction of George E. Lask, it proved of exceptional interest to local patrons. In the cast were seen Edmund Elton, Florence Pendleton, Frank J. Kirk, Lavania Shannon, Hobart Cavanagh, George Storrs

Melcome, Los Angeles

BETH TAYLOR.

She is one of the most popular leading women on the Pacific Coast. Those who have seen Beth Taylor are enthusiastic over her performances, for she has ability and personality in addition to good looks, as appears from the above.

Her dramatic inclination comes from her mother, her father being a non-professional.

Her first appearance was with Ed Redmond in Sacramento, playing ingenues. Then followed a season with Belasco's stock and next at the Alcazar in San Francisco. Finally she returned to Ed Redmond as his leading lady. She is a great favorite with patrons of houses where she has appeared, and her future is very bright.

Fisher, Rebecca Ridgely, Mabel Storrs, Marguerite Starr, Adeline O'Connor, Harold Jarrett, and Thomas Mahar.

RORICK'S MUSICAL STOCK

The Rorick's Theater Opera company, Elmira, N. Y., recently closed the most successful season in the history of that house with a splendid production of A Knight for a Day. Conspicuous in the organization were Walter Catlett, Eddie Morris, Florence Mackie, Edna Bates, Eddie Flavelle, Boyd Marshall, Wilfred Young, Grace Ellsworth, Albert H Busby, Fred A. Emerson, Lillian Ludlow, and Vera Velmar. George Lyding ably directed the orchestra, and the stage direction of Charles Jones contributed materially. The season's success is primarily due to Manager F. G. Maloney, who has already started on plans for next season.

WRIGHT HUNTINGTON WINTER STOCK

Wright Huntington opened a Winter stock season at the Shubert Theater, St. Paul, on Labor Day week in Raffles. The local press reports the organization the best stock seen in the city in years.

BURNS STOCK CLOSES

The Burns Summer Stock at Colorado Springs, Colo., closed Sept. 13. The season is said to have been unusually successful. Walter Richardson, stage director and leading man, Jane Morgan, leading lady, Jack Marvin, Russell Snead, Miss Perry, and Miss Ferguson will play this season with the Wolf Stock at Houston, Tex. John Dickey, business-manager of the organization, has not made any definite arrangements as yet, and will remain at Colorado Springs for the present.

TAYLOR STOCK REHEARSING

H. W. Taylor has engaged the following people for his Taylor Stock company for a season of forty weeks' tour of New York State and the New England Circuit: Harry Moore, Ethel Hamrick, B. B. Vernon, Goldie Cleveland, William Tennyson, Marie Lumley, Jack McKenna, Lottie Church, Ben Lumley, John Starkry, and Delphi Reich. In the Bishop's Carriage, The Mysterious Burglar, The Tiger and the Lamb, The Regeneration, Charlotte Temple, An Actor's Romance, When Hearts Are Trumps, and Just Struck Town compose the repertoire for this season. A sixty-foot car of scenery is carried by the firm. Harry Row will be in advance of the attraction as business-manager. This company has just completed a fourteen weeks' Summer engagement at the Palace Theater, Morristown, N. J. The company opens their season at the Maxwell Opera House, Saugerties, N. Y., Saturday, Sept. 20.

CAST OF THE NANCY BOYER STOCK

A report from Muncie, Ind., says that the Nancy Boyer Stock, playing to good business there, includes Ralph Campbell, Henry Tiata, Clifford Hyde, Edward Barton, Edwin Cole, John Lynch, Bernard J. Murphy, Carrington North, Maud Seldon, Catherine Gumpfert, and Nancy Boyer.

MAJESTIC STOCK OF TOPEKA

The Spendthrift, with Genevieve Russel and Sport North playing leads, opened the stock season at the Majestic Theater, Topeka, Kans., Sept. 1. This house is under the management of Roy Crawford and is called by the local papers "the home of good plays."

THE METROPOLIS STOCK

Last week was the first week of the new Metropolis Stock, presented under the personal direction and management of Henry Rosenberg. Rowden Hall is the leading man and May Desmond leading woman. An excellent company is in their support. The opening bill was the late Kyrle Bellew's vehicle, Raffles.

HARDING-WITCHIE COMBINE

Lelia Witchie, cousin of Katherine Witchie, of the All Aboard company, and well known in stock, married last April in Minneapolis to F. A. Harding, ahead of Little Women No. 2 last season and No. 4 this, has just returned from a four months' honeymoon trip to Porto Rico.

MAY BUCKLEY IN ROCHESTER

It is quite probable that May Buckley will be the next stock star to appear at the Shubert Theater when the season opens there next April. She was lately seen at the Metropolis, Rochester, for a limited engagement of three nights in A Romance of Billy-Goat Hill.

STOCK NOTES

George Soule Spencer, who recently concluded a successful season as leading man at the Broadway, Springfield, Mass., sailed Aug. 23 with his wife for Newfoundland and Nova Scotia, to be gone several weeks.

Colonel Willard H. Stanton, resident manager of the Auditorium, Fitchburg, Mass., for the past year, has tendered his resignation. It went into effect Sept. 1. He assumes the management of the Central Square Theater in Lynn, where his home is.

Jane Tyrrell, leading woman at Poli's Theater, Scranton, Pa., has accepted an engagement to head the company at Minneapolis, Minn., in the new stock company to be installed in that city. She left Scranton Sept. 1.

An excellent report comes from Muncie, Ind., of the work of the Earle Stock company on tour. In the organization are the following players: Jack J. Boyle, John C. Kane, Barry Connors, Roderick Meaney, Dick Simmons, L. R. Earle, Dick Crane, Harry Howard, Helen Reid, Francis Edwards, Katherine Piske, and Mae Tipton.

Warda Howard is still playing at the Princess Theater, Tacoma, Wash., though her ten weeks' contract as stock star has long ago expired. Tacoma having adopted Miss Howard, is loath to let her go, despite the call of the East.

Carol Arden was called to Scranton to replace Jane Tyrrell, leading woman, who goes to Minneapolis, Minn., and opened at the Poli Theater in The Boss, Sept. 1. She remained until the close of the regular season, Sept. 12. Rogers Barker will stay the last two weeks of the season, appearing in the leading roles.

A missing cipher was responsible for an error in these columns recently, crediting Sidney Toler, of the Keith Stock, Portland, Me., with only two hundred and fifty performances in that city. The number should have been two thousand five hundred. On the anniversary he received many gifts from his friends, among them being a beautiful silver loving cup from his associates at Keith's. Mr. Toler opens his own stock company in Halifax, N. S., on Oct. 6.

Miss Ottola Nesmith is now at Lancaster.

Pa. She opened Sept. 1 as leading woman with the Arvine Stock company at the Fulton Opera House in that city as the girl in The Deep Purple and followed in A Stranger in a Strange Place. Other plays in which she will appear are In Darkest Russia and Salomy Jane.

The Bayliss-Hicks Players gave Shall We Forgive Her last week with Corinne Cantwell as Grace. Hooper Atchley, John Daly, George Walsh, Emory Blunkhall, J. Arthur O'Brien, Maxwell Driscoll, Harry King, Ann Singleton, Maud Grafton, and Violet Mahar gave creditable interpretations of their various parts.

The difficult O. P. Heggie role of Max in The New Sin, recently won much approval as interpreted by Hobart Cavanaugh, specially engaged for the part by the Poli Stock of Hartford. His wife, Florence Heston, appeared as Lenore last week in Mother with the same company.

For the second week of their engagement the Jewell Kelley Stock, at the Bijou, Atlanta, Ga., played The Man from the West last week. In the company are Jewell Kelley, Eddie Black, T. C. McDonough, Earl Higley, Richard Mandell, W. D. Jenkins, Marie Claire, Claire Summers, and Rose Morris.

Rowden Hall and Mae Desmond are to play the leads at the Metropolis Theater in New York this season. Mr. Hall was leading man with Cecil Spooner last year, and Miss Desmond was all season at the Gotham Theater, Brooklyn, as its leading lady. Frank Fielder and Caroline Morrison have also been engaged for the season.

The Malley-Denison Stock company at Newport, R. I., closed Sept. 13, reopening in Taunton, Mass., until Spring, when it will be again installed in Newport. Blanche Shirley and James Crane are playing leads. Our Wives was the bill for the closing week.

George W. Sammis has installed a stock company in the Duval Theater, Jacksonville, Fla. Thoroughly familiar with the stock conditions, Mr. Sammis makes a bid for popular favor by late releases, first-class people, and good productions. Eugene Stockdale, character man, was signed through Carolyn Lawrence, agent, last week.

Through Wales Winter, Miss Percy Haswell has engaged for her Cleveland Stock company Robert Conness, leading man; Antoinette Rochte, second woman; Fay Baker, ingenue, and J. Francis Kirke, director.

Delia Pringle writes that she is meeting with success with her stock at the Empire, Butte, Mont. She opened in Butte Aug. 31 with The Lion and the Mouse, and gave Pierre of the Plains as the following bill. She introduced a local novelty by dressing her girl ushers in costume. In the company are Charles Malloy, C. K. Van Auker, Fannie Keeler, William Hutchinson, Hallie Mitchell, James O'Neill, Audrey Phalen, William Hester, Albert Shellworth, and James C. Wright.

Albert Morrison, new leading man with Bishop's Players at the Liberty Theater, Oakland, Cal., made a favorable impression recently in his opening bill, The Woman.

FROM CHICAGO

Critics Split All Ways
In Judging "The Double Cross."
No Plays Withdrawn from
Boards Yet in Windy City.
"The Cost of Living" Opens.
"Within the Law" Sets Pace.

CHICAGO, Sept. 16 (*Special*).—There was only one opening last week, The Double Cross, by Wilson Mizner and George Bronson Howard. Some of the critics didn't like the show at all, others were mildly in favor of it, while still more thought The Double Cross a remarkable human document. The show was put on a few years ago in New York under the name of The Only Law. It ran several weeks and had a brief career on the road. The authors have changed the ending of their piece. In the first version the young stock broker, duped by the wicked chorus girl, forgave her when he discovered that she had been getting money from him to give to a man whom she loved but who had no love for her. The girl, finding out that the man she was so fond of had attempted to run away to Europe with all her money and another woman, decided that she loved the stock broker. In the new rendition of the play the stock broker, on discovering who the girl is, denounces her and dashes away. The lady falls into the strong arms of Emmett Corrigan, who, as a sort of guide, philosopher and friend, has been busy in unmasking the unmannerly person who has been living off the money the lady gleaned from the stock broker. Corrigan had just his kind of a part and played extremely well. Arnold Daly did splendid with the unpleasant role of the gentleman who permitted a lady to support him. Florence Rockwell did several strong emotional scenes in a very acceptable manner.

All of the shows that opened the season here or came in afterward are still running, and there have been no withdrawals, although some of them are not doing any too well, and at least one is to be taken off within a week. The Whip, at the Auditorium is having big houses. In spite of the fact that Charles Dillingham raised the price of tickets to $2.50 at the Illinois for Elsie Janis and Montgomery and Stone in The Lady of the Slipper, the attendance is large. Margaret Illington, at the Olympic, is doing what is really a record-breaking business in Within the Law. Every performance is sold out regularly, and in order to keep up with the demand for tickets Miss Illington gave a matinee every day last week, and will repeat the trick this week. William Hodge's new show, The Road to Happiness, is running quietly along at the Olympic, and drawing good houses. Stop Thief is doing good business at the Grand Opera House. The Governor's Lady opens at Powers's Monday, and Rose Stahl, in Maggie Pepper, will be at the Blackstone on the same night. A Trip to Washington is proving itself a jolly journey at the La Salle.

The outlying houses have attractive offerings this week. The Cost of Living, a new play by William Anthony McGuire, is at the Victoria. The Imperial has The Blindness of Virtue. The Spendthrift, by Porter Emerson Brown, is the offering at the National.

In vaudeville some snappy bills are on. Henry Woodruff is at the Majestic in A Regular Business Man. Saharet, the dancer, begins her new American tour at the Palace. McVicker's headliner is Jimmy Britt, hero of the squared ring. The Colonial, Great Northern, Hippodrome, Crown, Willard and Wilson have a pleasing variety of varieties for the beginning of Autumn.

The burlesque offerings are The Ginger Girls at the Columbia, the Behman Show at the Folly, and new shows at the Star and Garter and the Haymarket.

Orchestra Hall still shows the impressive Les Miserables pictures. The pictures of the Scott Expedition have gone back to the Princess for a short run.

LITTELL MCCLURG.

FROM BOSTON

Boston Opera Joins Hands
With London's Covent Garden.
Two Dramas Set to Music
Have Openings in Hub City.
Missi Hajos and Grace Freeman
Head Casts of New Offerings.

BOSTON, Sept. 16 (*Special*).—The Tremont, which has been showing the Quo Vadis Pictures all Summer, has at last escaped from the movies, the regular season beginning to-night with the first performance on a metropolitan stage of Her Little Highness, an operetta made from Channing Pollock's Such a Little Queen, with music by Reginald De Koven. Missi Hajos, who has never been seen before in Boston, has the leading part. Notice next week.

Another new piece, The Courtin', was presented for the first time on any stage last night at the Boston. It is the "first rural New England comic opera" and has been founded on the novel "Quincy Adams Sawyer." George Lowell Tracy wrote the music and Grace Freeman heads the cast as Huldah. During her last engagement in Boston, in The Country Girl, Miss Freeman married James C. Gray and has since been in Boston's Back Bay society. Others in the cast are Hester Lavelle, Edna Nickerson, Isidore Marell, Paul Irving, Walter Paschal, and Hadie Massey.

Still another play new to Boston is Bachelors and Benedicts, which is the bill of the week at the Castle Square. The Craig Stock company next week will give the old melodrama, The Ninety and Nine, locomotive and all.

The Conspiracy opened last night at the Park. The leading woman this year is Mary Keener, who for a few weeks last Spring was John Craig's leading woman at the Castle Square. John Emerson, Helena Rapport, Julia Blanc, Francis Byrne, Roslyn Mundell, and Warren Cook are still in the cast.

McIntyre and Heath in the perennial Ham Tree, newly "renovated and redecorated," began their engagement last night at the Majestic. After a fortnight will come The Five Frankforters, and then, for a run, Within the Law.

Other bills: Plymouth, May Irwin in Widow by Proxy; Colonial, Maclyn Arbuckle in The Harry Martyr; Shubert, Sam Bernard in All for the Ladies (next week, The Purple Road).

The Hollis opens next week with Julia Sanderson in The Sunshine Girl.

Motion pictures of Harry Thaw and of the incidents of his flight are not to be shown in Boston in the order of Mayor Fitzgerald. Hal H. Reid, of New York, applied for permission to show the pictures, and was promptly turned down.

Waldo B. Sampson, old-time theatrical man and Civil War veteran, died last week.

"My Wanderings," a book of reminiscences by Henry Clay Barnabee, the veteran member of the old Bostonians, has just been published here.

The Boston Opera has allied itself with Covent Garden, and hereafter the two opera houses will co-operate in various ways, most important being the provision that artists will be engaged by the two jointly, which will give the singers a long season, as the opera ends here about the time in the Spring when the London season begins.

George M. Cohan will come to the Colonial Sept. 29 in Broadway Jones.

FORREST ISLAND.

FROM WASHINGTON

Al. Wilson's "Rolling Stone"
Rolls on to Capital City.
President Wilson Views Poli
Co. in "Under Southern Skies."
"The Littlest Rebel" Welcomed
At the Academy of Music.

WASHINGTON, Sept. 16 (*Special*).—Al. H. Wilson, the popular German singing comedian, last week inaugurated for the fifth time the regular season of the Columbia Theater, being strongly welcomed by large and appreciative audiences in A Rolling Stone. The offering gave Mr. Wilson a fetching characterization portrayal. The supporting company was most acceptable, and the play was staged with admirable effect. The current week's offering is George Kleine's picture production of Quo Vadis.

The Littlest Rebel at the Academy of Music during the past week crowded the house. Manager A. H. Woods continues to sustain even for the popular-priced circuit the high standard of this excellent play. A notable hit was made by Little Mary Miles Minter in the title-role, one of the best of child's parts. Claude Payton as Lieutenant-Colonel Morrison, A. Benjamin Lee as Captain Herbert Cary, Benaide Williams as Mrs. Cary, and Martin Reagan as Uncle Billy were strongly successful. The current week's offering is One Day.

Under Southern Skies presented the Poli Players in most admirable form. Edwin H. Curtis gave a production of admirable effectiveness. President Wilson and large party from the White House were among the large and appreciative attendants of the week. Paul McAllister, Mark Kent, Frank Shannon, Thomas Williams, Forrest Orr, Helen Tracy, Gertrude Bondhill, Louise Kent, Hazel May, and Isotta Jewell achieved pronounced individual success. A picked quartette of Washington lady singers, comprising Josephine Mack, Margaret Paine, Agnes Whelan and Richie McLean in old-time Southern songs, with "Dixie" as the concluding number, scored. The current week's bill is the George M. Cohan musical comedy, The Man Who Owns Broadway.

Tom Moore's effective photoplay in five reels, Victory, was continued for a second week at the National.

The only burlesque in Washington this year, the Gayety, will pile up a big financial record on the season judging from the attention paid this house since the season opened. The Gayety Girls was the attractive offering of the past week. The current week's offering is Rose Sydell's London Belles.

The Casino during the past week offered a most attractive bill in Rooney Hamlin and company in The Chorus Girl, Billy Newkirk and the Evans Sisters, Prince Rountree, the Musical Kleines, Alex Rubens, Violens d'Art.

JOHN T. WARDE.

FROM BALTIMORE

Frohman's "Marriage Market"
Will Be a Popular Emporium
From First-Night Indications.
Colonial New S. and H. House,
Off to a Running Start.
More Openings in Sight.

BALTIMORE, Sept. 16 (*Special*). — With the extremely cool weather of the past week the theaters came in for an unusually good share of patronage. Polly of the Circus at Ford's, although it was its fifth engagement in Baltimore at a first-class house, had no difficulty in attracting good houses all week, while the Maryland with a fair bill, practically had a sold out house at the evening performances. The Quo Vadis pictures at the Academy ended their stay on Saturday, after one of the most successful engagements, having played thirteen weeks in all at the same house.

The Marriage Market received its first production on this side of the water at the Academy on Sept. 15, with Donald Brian in the leading man role. The new musical play is in three acts, the first scene being laid at Mendocino Bluff, Southern California, the second on board the yacht Mariposa in San Francisco Bay, while the third is in Senator Gilroy's palace in San Francisco. The book was written by M. Brody and F. Martos, lyrics by Arthur Anderson and Adrian Ross, and the music by Victor Jacobi, while the adaptation for the English production was made by Gladys Unger from the German. It can be seen that quite a few hands took a turn in shaping this latest English importation. The company is an unusually large one, and includes new faces, among whom is Arthur Reynolds, who was brought over by Mr. Frohman especially for this production, and is making his first appearance in this country. Those who have the leading roles are Donald Brian, who plays a three-part role, George J. Meech, Guy Nichols, Percival Knight, Frank Adair, Carroll McComas, Vesta Pitchard, Moya Mannering, and Marie Annis. There are twenty-four musical numbers. The production allows of sumptuous staging as can be seen from the locale of the above scenes, and Mr. Frohman has mounted it with careful attention. A detailed report and review of The Marriage Market will be noted next week.

Ford's for the week of Sept. 15 is offering a decidedly unique entertainment in the form of an indoor circus, featuring Marceline, of the New York Hippodrome. A thirty-foot ring has been constructed on the stage, in which all manner of acts, never witnessed outside of the circus tent, are performed. It is a most unusual entertainment, and is evidently devised to particularly appeal to children. Next, Sir David Warfield in The Auctioneer.

Seldom has the opening of a new house been attended with more substantial signs of success than that which marked the inauguration of the Colonial Theater, under the regime of Blair and Mayhew, on Sept. 14. Three big opening attractions, A Fool There Was, proved a happy selection. The house itself, after certain improvements and decorations, presents a far more attractive appearance than ever before. Manager Charles F. Lawrence was kept busy receiving congratulations and praise the live week. The attractions which follow include Madame X, with Suzanne Blair, Officer 666, The Round-Up, and The Divorce Question, in order named, all of which will move the interior cards from the box-office exceptional. All in all, the house from present indications seems destined for a most successful career, and with the prices at fifteen to seventy-five cents, will have no difficulty in establishing a regular clientele.

Eddie Foy and the Seven Little Foys head the bill at the Maryland this week, and served a most enjoyable bit. It takes their best efforts, and they have plenty, to overcome the handicap they have in Yorkville.

Rumors have it that Lew Fields and Joe Weber have engineered that Lillie Abarbanell will star the leading role in the new musical comedy, The Red Canary, which the Mackay Producing Company will produce for the first time on any stage at their house on Sept. 29. Lina Abarbanell is a great favorite in this city. The production will be on a most elaborate scale. It is to be staged by Ned Dandy, by Alexander Johnson and William La Hiff, lyrics by Will M. Johnston and the music by Harold Orlob.

Fair Play, the new baseball play by Christy Mathewson and Elmer Jones, which is probably receive its first production at the Academy on Sept. 29. A Modern Magdalen, by Mrs. Burton Harbert, with Ana Swinburne, will also be another production which is scheduled for the first presentation at the Academy. It formerly bore the title of Mlle. Cosmetic, which was favorably in favor of the present one.

The Orpheum, Holliday Street Theater, and the Palace, which are controlled by the Keith family circuit, had successfully good weeks, ending Sept. 13, and the bills presented were on, to the standard of the premier vaude

The Auditorium, which has been under the control of the Shuberts, was taken over from them by Fred Schanberger, manager of the Maryland Theater, who looks after the interests of the Kernan Estate, to which the Auditorium is a part. As yet no definite engagement has been made regarding the policy of the house for the coming season, but Mr. Schanberger emphatically states that the house will not be closed. There are rumors of installing a stock company, but this cannot be confirmed. It is quite safe to state that vaudeville will not occupy its stage, as there are already two most such houses in this city, and doubtless would mean a greater loss to those controlling the

L. RANDOM KANE.

VIRGINIA MILLIMAN
LEADING WOMAN ENGAGED
N. Y. Representative, Paul Scott, Knickerbocker Theatre Building

THURLOW WHITE
LEADING MAN
At Liberty Actors' Society

MAUDE LEONE
STOCK FEATURE
Empress Theatre Vancouver, B. C.

CORINNE CANTWELL
Leading Lady—Bayliss-Hicks Stock, Fall River, Mass.

GEORGE ALISON
Leading Man—Crescent Theatre Stock—Brooklyn

MUSICAL DRAMATIC
PACKARD THEATRICAL EXCHANGE
A progressive Agency, expertly conducted. Hundreds of the elite Musical, Dramatic and Stock players frequent our offices daily.

NEWS of OTHER CITIES

PITTSBURGH

Out-of-Town Guests Attend Opening of Pitt Players—Davis Players' First Musical Comedy

The Pitt, the home of the Pitt Players, opened its doors to the public Sept. 6, with Sister Beatrice and Don as the offering the same continuing week of Sept. 8. A number of prominent out-of-town guests were at the premiere, and Tom Mannon was represented by Frederick F. Schrader, The Chaperon Sept. 15-20.

The Winning of Barbara Worth ushered in the season at the Nixon Sept. 8-13. Prominent in the cast were Edith Lyle, Claude Gillingwater, Richard Gordon, and Fraser Coulter. Pine Feathers Sept. 15-20.

Marie Dressler headed the bill of vaudeville at the Grand Sept. 8-13, receiving first honors, and Robert T. Haines and Co. was a close second. The entire bill was a good and varied one.

At the Alvin Por o' My Heart week of Sept. 8, the piece scoring heavily here. Elsie Ryan made a delightful Pat and was supported by an excellent co.

Sarah Padden, last seen here in The Third Degree, returned this season in Kindling at the Lyceum Sept. 8-13, and scored heavily in the role of Mazzie Schultz. Her support was good. Lily's Prison Window next, and then follows In Old Kentucky.

The Davis Players offered Sweet Kitty Bellaire at the Duquesne Sept. 8-13, with Irene Ogden in the title-role. The piece was well played and handsomely mounted. Beginning Sept. 15 for one week, Forty-five Minutes from Broadway. This will mark the first musical comedy of the Davis Players.

The Taxi Girls, at the Gayety Sept. 8-13, were seen in The Professor's Troubles and Americans in Prison at Mexico. Wilbur Dobbs and Lola Harvey were the central figures of the show. Gayety Girls next.

Motion is the main attraction at the Exposition. His engagement here terminates Sept. 20. Saturday night, Sept. 13, saw the closing of Hiawatha at Sunset Run, after an all-Summer run.

DAN J. PACKINHAM.

INDIANAPOLIS

Tarkington Baker Recovers Missing Act of New Tarkington Play

Although the Captain Scott Pictures occupied the stage at the Shubert Murat Sept. 1-7, it was The Tik Tok Man of Oz, lavishly and handsomely staged and costumed, which really opened the season before a large audience Sept. 8-13. The performance offered plenty of fun, dancing, and singing, which sent the large audience home in fine humor. Sousa's Band (matinee and night) Sept. 14. The Panama Show of 1913 Sept. 28-27.

The Count of Luxembourg, an unusually fine State Fair Week attraction, opened at English's Sept. 8-14, attracting large audiences. Following this engagement, the theater continues permanent vaudeville, which has been running all Summer, until Sept. 28. The regular season of the house will open Oct. 6.

Packed houses were the rule at the two daily performances of Mutt and Jeff in Panama, Lyceum Sept. 8-13. Where the Trail Divides Sept. 15-20.

Vlasitsky was the bright spot of the bill, and carried off the honors at Keith's Sept. 8-13. The Charlies and Co. in A Little Child Shall Lead Them was well received. Marcus and Mayo, the Coal Man and the Maid scored. Lafayette's Dogs entertained both young and old. Others were: James Leonard and Co. in When Man Lets Her, Avon Comedy Four, Leona Stephens, and the Pears.

The Columbia attraction for the week was Ed. Lee Wrothe and the Gingery Girls. The Majestic offered Girls from the Follies.

Howard W. Mareck, a well-known tenor of this city, who has appeared with much success in amateur musical productions here, has been engaged for a leading role in The Rose Maid.

Frank Tarkington Baker, formerly dramatic editor of the Press, now associated with Arthur Hopkins in New York, arrived here Sept. 6 to obtain the first act of Booth Tarkington's latest play so far unseen. The act was found satisfactory and sent by the author from his Summer home at Kennebunkport, Me., to Mr. Hopkins, who will produce the play in New York early in November. Mr. Baker returned to New York Sept. 9 with the act.

PEARL KIRKWOOD.

LOUISVILLE

Post-Playwright for Diplomatic Post?—"Fascinating Widow" in Town

Where the Trail Divides proved a big drawing card at the Gayety week of Sept. 7. Followed by Mutt and Jeff.

The Belles of Beauty Row is the attraction at the New Buckingham, Sept. 7-13.

Ooo Yadis in moving pictures at Keith's drew capacity week ending Sept. 13.

Macauley's was dark until Sept. 15, when Julian Eltinge opened in The Fascinating Widow. Colonel John H. Macauley claims he has the finest bookings in many years. He will also manage the Shubert Masonic Theater.

The parents of little Milbree Macauley Pflieger, the Louisville child actress, are considering several flattering offers.

Colonel John H. Whallen, of the New Buckingham, will remain almost indefinitely. His brother, James Whallen, is looking after the destinies of the Buck.

James B. Camp has evidenced his managerial ability as president of the Perry Centennial Celebration at Louisville.

Rumor has it that Louisville's poet-playwright, Madison Cawein, is later commissioned by President Wilson for the position to Portugal. He has written several blank verse plays.

CHARLES D. CLARKE.

DENVER

Stock Company Fails to Secure the Shubert—Members Appear in "The Only Law"

Sept. 6 Elitch's Gardens brought to a close one of the most successful seasons in its long history. Mr. Long and Mr. Stone offered the co. who control the just completed Shubert Theater $18,000 cash in advance and one-half the net profits of the stock season for a thirty weeks' lease, but the offer was refused, as the co. claim that they can get $30,000 for the same length of time. It is a matter of keen regret that it was found impossible to transfer the admirable co. who were at the Gardens to this house.

Most of the co. appeared Sept. 7-13 at Tabor Opera House in The Only Law, with Ben Johnson as star. It is an admirable offering which thrills. Mr. Johnson is seen to fine advantage, and the support is excellent.

The photoplay East Lynne occupied the Broadway for ten days. Stop Thief Sept. 15-21.

The bill at the Orpheum is headed by Irene Franklin and Burt Green. Pat Rooney and Marion Bent are the added attraction.

Robert Black opens his concert season Oct. 13 with Geraldine Farrar. Lady Constance Richardson will dance here Jan. 26.

GRANVILLE POSTER STUDIO.

SCRANTON

For the closing week of the stock season at the Poli, The Thief was selected. Carol Arlen, as Marie Vernon, was warmly applauded. Homer Barker, William Bowman, and Alice Baker merit special mention. Only one member of the original co., which opened the season, was present at the close, and that was J. Hunity, the director. Manager Docking opened the vaudeville season Sept. 15.

Bothers and Marlows in Twelfth Night, at the Lyceum Sept. 10. Edison's Talking Pictures Sept. 11-13. Mutt and Jeff Sept. 16. Siberia Pictures 17, 18. Uncle Tom's Cabin Sept. 19, 20.

The Stars of Burlesque at the Star, week of Sept. 8. The Dandy Girls Sept. 15-20.

Vaudeville and pictures at the Academy.

Francis MacMillan, the violinist, will be at the Town Hall, Oct. 9. Madame Schloss-Bauer, who for the past year has been singing in the Grand Opera House, Berlin, is violinist here, and gave a song recital at Mr. Long's Parish House Sept. 11.

C. B. DENMAN.

SYRACUSE

Fanny Ward in the rather risque French farce, Madame President, amused fair-sized houses at the Empire Sept. 4-6.

Joseph and His Brethren attracted large audiences Sept. 8-13 (State Fair Week). Brandon Tynan, whose early work in stock endeared him to Syracuse, was seen to good advantage.

The Girl of My Dreams opened a four nights' engagement at the Wieting Sept. 10.

At the Bastable Sept. 4-6 The Silver King was revived in a praiseworthy manner. William Corbett is to be commended for a dignified performance of the title-part. The Liberty Girls Sept. 8-10.

H. A. BRIDGMAN.

ST. PAUL

All attractions in the Twin City theaters fared extremely well Fair Week (Aug. 30-Sept. 6), but the palm will have to be awarded The Passing Show of 1913 at the Minneapolis Metropolitan. Adelaide has left the organization; consequently The Spark of Life and another dancing number were omitted.

The Metropolitan was dark Sept. 7-10. Henry Miller in The Rainbow came Sept. 11-13. Eva Tanguay Sept. 14-16. Chocolate Soldier Sept. 21-27. Within the Law Sept. 28-Oct. 4. Little Miss Brown Oct. 5-11.

Wright Huntington and his players, under the direction of Lora L. Lucas, his forty-two weeks' stock season at the Shubert with Ruffles Sept. 7-13. As the amateur crackman, Mr. Huntington appeared at his best. Duncan Penwarden was the detective. Green Stockings Sept. 14-20. Caught in the Rain Sept. 21-27. Mother Sept. 28-Oct. 4.

Kathryn Kidder was the headliner at the Orpheum Sept. 7-13.

Hanover had Court by Girls, topping the bill. Grand had The Girls from Starland Sept. 7-13.

JOSEPH J. POLSTEIN.

CHATTANOOGA

Al. G. Field's Minstrels played to two S. R. O. houses at the Bijou Sept. 4. The Billy Lenz Stock co. will play this season at the Bijou. Anna Held Oct. 1, and the De Koven Opera co. Oct. 6 at the Bijou.

The Majestic is putting on tabloid musical comedy. Lewis and Lake presented The Chaw from Kokomo Sept. 8-13.

J. A. LAWING.

SEATTLE

At the Moore the Captain Scott Pictures closed Sept. 4, after a successful run of eleven days.

Metropolitan and Seattle dark Aug. 31-Sept. 6. Empress: Vaudeville Aug. 31-Sept. 6. Orpheum: Song Birds and vaudeville Aug. 31-Sept. 6. Pantages': Heart Throbs of a Great City and vaudeville Aug. 31-Sept. 6.

The Summer season just closed was unusually dull from a dramatic point of view, while the motion picture houses have not just scrimped.

BENJAMIN F. MESSERVEY.

EDMONTON

At the Empire Charlotte Parry was the headliner Sept. 1-6.

At Pantages's Rothwell Browne and co. scored the hit of the season week of Sept. 1.

Edward Hearn was acceptable in the title-role of Sherlock Holmes at the Lyceum week of Sept. 1, the permanent players giving due support.

Frederick Irving, baritone, is at the Monarch moving picture house under the management of W. K. Keith.

Members of the local branch of the International Alliance of Stage Employes applied to the managers of the Empire, the Pantages's, and the Lyceum on Sept. 2, and asked for increases in wages, ranging from $2.50 to $5 a week. The average scale at present amounts to $100 a month. Twenty-four men are employed in the three theaters. It is likely that the matter will be adjusted without a strike.

ADOLPH WOLF.

SAN DIEGO

The Spreckles has been devoted to pictures so far this month. Bought and Paid For Sept. 21. At the Lyceum the stock co. was seen Sept. 1-7 in The Leech, a new play by R. Beers Loos. The Empress and Savoy are showing strong vaudeville bills. At the Princess vaudeville and pictures.

The San Diego School of Expression will give five public recitals during the coming season. Carrots and The Bishop's Carriage will be presented before the San Diego Woman's Club Oct. 7.

MARIE DE BRAU CHAPMAN.

SPOKANE

At the Auditorium Everywoman, with Adele Blood in the leading role, was the attraction week of Sept. 8.

The Auditorium Theater, Spokane's historic playhouse, seriously damaged by fire Aug. 19, will be rebuilt. The work will be rushed to have the theater ready for business at the earliest moment. The biggest damage was to the roof. Lessee of the Auditorium Theater, Messrs. Heilig, Cort, Rosenhaupt, and Weaver, will endeavor to secure the American to house their plays until the older playhouse can be reopened and are dealing with the agents of the Chicago concern which holds the American lease. If the negotiations fail, however, the original plan to convert the Spokane temporarily into the association house will be carried out and the bookings will be transferred there Oct. 1.

Harry Hayward, Spokane's pioneer theater manager, who for the last two years has made his home in San Diego, Cal., spent last week in the city visiting old friends.

W. S. McCABE.

OMAHA

At the Brandeis The Shepherd of the Hills to fair business Sept. 4-6. Stop Thief was well presented and amused a series of good-sized audiences Sept. 7-10. The Man from Home Sept. 14-17. The Trail of the Lonesome Pine Sept. 18-20. Doctor De Luxe Sept. 21-23.

At the Boyd the stock co. gave a good presentation of The Havoc last week. Underlined. La Tosca.

The Girls of the Gay White Way were at the Gayety Sept. 8-13. Sam Howe's Love Makers week of Sept. 14.

The Orpheum bill was headed by Marie McFarland and Madame Y week of Sept. 8.

J. RINGWALT.

LINCOLN

The Bird of Paradise, with Miss Lenore Ulrich as Luana, at the Oliver (Fair Week) Sept. 1-6 to very good business. At the Oliver Sept. 11 Stop Thief was the attraction.

The State Fair closed Sept. 5, after a week of excessive heat, with the total attendance far below that of last year. Liberatti's Band and grand opera co. was the feature.

Edison's Talking Pictures at Capital Beach Sept. 1-7 and at the Oliver Sept. 12, 13. Business good.

Lasky's Trained Nurses, with Clark and Bergman, drew very well at the Orpheum Sept. 4-6.

Theodore Bendix headed the Orpheum bill Sept. 7-13, and Good-Morning, Judge, a musical tabloid, Sept. 8-10.

The Lyric drew very good business with vaudeville and pictures.

Liberatti's Band and Grand Opera co. extra attraction at Capital Beach Sept. 6, 7.

Capital Beach closed Sept. 14.

V. E. FRIEND.

ELGIN

At the Grand Sept. 7-10 the Seven Telephone Girls, headed the bill and made a fair impression. Excellent business. Max Bloom in Sunny Side of Broadway Sept. 11-13. Moving pictures at the Orpheum, Temple, and Star.

W. A. ATKINS.

DES MOINES

Elbert and Getchell, managers of the Berchelder Sept. 18 The Man from Home Sept. 19, 20 Chauncey Olcott, Sept. 21, 22 Rock and Fulton in The Candy Shop and The Runaway Girl. The Shepherd of the Hills pleased good business Sept. 7-9.

For the opening of the new Empress Sept. 14, the headliners were Porter J. White and co. in the comedy sketch, Scandal.

The Runaway Girl is at the Princess this week. The Red Mill at the Princess attracted capacity houses last week.

The new $10,000 pipe organ is installed and all ready for the reopening of the Majestic as a popular priced picture house with all first-run licensed pictures. The Majestic will be under the management of Mr. Dan Berrum, who is also house manager of the Unique.

The pictures at the Colonial, featuring Mrs. Fiske, are showing to crowded houses every day. Zelda Sears and Virginia Rankin shared honors last week at the Orpheum.

A. KAHN.

NEW ORLEANS

The Crescent began its season Sept. 7, with a fair co. presenting Mary's Lamb. Little Miss Fix-It Sept. 14-20.

Ooo Yadis pictures for second week at the Tulane Sept. 7-13.

The Garden-Pollock Stock co., at the Lyric, is playing to large audiences. The co. put on The Third Degree Sept. 7-13. Bert C. Gannon and Edith Pollock were the principals.

BACK OF THE NAME STANDS THE BEST TRUNK EVER BUILT

MR. PORTER J. WHITE Says:

"Wardrobe Desk Trunk received, it is the greatest trunk made. Every body should have one."

Send for 1913 Catalogue

C. A. TAYLOR TRUNK WORKS
CHICAGO: 36 E. Randolph St.
NEW YORK: 131 W. 39th St.

Van Horn & Son
Phila., Penna. Established 1852
Theatrical Costumes
Stock Companies and Productions Our Specialty

236 So. 11th Street

PLUCKER and AHRENS
Original successors to Charles Meyer
THEATRICAL
WIG MAKERS
160 W. 48th St., New York. Phone, 4236 Bryant

MISS R. COHEN
153 West 74th Street (Formerly 236 W. 74th)
Telephone, 9074 Columbus

FREE
SAMPLE COLD CREAM
THE M. STEIN COSMETIC CO.
NEW YORK
Mention this paper

M. STEIN'S MAKE-UP
ABSOLUTELY GUARANTEED

Kindly mention DRAMATIC MIRROR when you write advertisers.

DETROIT

Stock Company Fails to Secure the Shubert—Members Appear in "The Only Law"

At the Lyceum week of Sept. 1, the permanent players giving due support.

Frederick Irving, baritone, is at the Monarch moving picture house under the management of W. K. Keith.

Members of the local branch of the International Alliance of Stage Employes applied to the managers of the Empire, the Pantages's, and the Lyceum on Sept. 2, and asked for increases in wages, ranging from $2.50 to $5 a week. The average scale at present amounts to $100 a month. Twenty-four men are employed in the three theaters. It is likely that the matter will be adjusted without a strike.

ADOLPH WOLF.

SAN DIEGO

The Spreckles has been devoted to pictures so far this month. Bought and Paid For Sept. 21. At the Lyceum the stock co. was seen Sept. 1-7 in The Leech, a new play by R. Beers Loos. The Empress and Savoy are showing strong vaudeville bills. At the Princess vaudeville and pictures.

The San Diego School of Expression will give five public recitals during the coming season. Carrots and The Bishop's Carriage will be presented before the San Diego Woman's Club Oct. 7.

MARIE DE BRAU CHAPMAN.

SPOKANE

At the Auditorium Everywoman, with Adele Blood in the leading role, was the attraction week of Sept. 8.

The Auditorium Theater, Spokane's historic playhouse, seriously damaged by fire Aug. 19, will be rebuilt. The work will be rushed to have the theater ready for business at the earliest moment. The biggest damage was to the roof. Lessee of the Auditorium Theater, Messrs. Heilig, Cort, Rosenhaupt, and Weaver, will endeavor to secure the American to house their plays until the older playhouse can be reopened and are dealing with the agents of the Chicago concern which holds the American lease. If the negotiations fail, however, the original plan to convert the Spokane temporarily into the association house will be carried out and the bookings will be transferred there Oct. 1.

Harry Hayward, Spokane's pioneer theater manager, who for the last two years has made his home in San Diego, Cal., spent last week in the city visiting old friends.

W. S. McCABE.

OMAHA

At the Brandeis The Shepherd of the Hills to fair business Sept. 4-6. Stop Thief was well presented and amused a series of good-sized audiences Sept. 7-10. The Man from Home Sept. 14-17. The Trail of the Lonesome Pine Sept. 18-20. Doctor De Luxe Sept. 21-23.

At the Boyd the stock co. gave a good presentation of The Havoc last week. Underlined. La Tosca.

The Girls of the Gay White Way were at the Gayety Sept. 8-13. Sam Howe's Love Makers week of Sept. 14.

The Orpheum bill was headed by Marie McFarland and Madame Y week of Sept. 8.

J. RINGWALT.

LINCOLN

The Bird of Paradise, with Miss Lenore Ulrich as Luana, at the Oliver (Fair Week) Sept. 1-6 to very good business. At the Oliver Sept. 11 Stop Thief was the attraction.

The State Fair closed Sept. 5, after a week of excessive heat, with the total attendance far below that of last year. Liberatti's Band and grand opera co. was the feature.

Edison's Talking Pictures at Capital Beach Sept. 1-7 and at the Oliver Sept. 12, 13. Business good.

Lasky's Trained Nurses, with Clark and Bergman, drew very well at the Orpheum Sept. 4-6.

Theodore Bendix headed the Orpheum bill Sept. 7-13, and Good-Morning, Judge, a musical tabloid, Sept. 8-10.

The Lyric drew very good business with vaudeville and pictures.

Liberatti's Band and Grand Opera co. extra attraction at Capital Beach Sept. 6, 7.

Capital Beach closed Sept. 14.

V. E. FRIEND.

ELGIN

At the Grand Sept. 7-10 the Seven Telephone Girls, headed the bill and made a fair impression. Excellent business. Max Bloom in Sunny Side of Broadway Sept. 11-13. Moving pictures at the Orpheum, Temple, and Star.

W. A. ATKINS.

DES MOINES

Elbert and Getchell, managers of the Berchelder Sept. 18 The Man from Home Sept. 19, 20 Chauncey Olcott, Sept. 21, 22 Rock and Fulton in The Candy Shop and The Runaway Girl. The Shepherd of the Hills pleased good business Sept. 7-9.

For the opening of the new Empress Sept. 14, the headliners were Porter J. White and co. in the comedy sketch, Scandal.

The Runaway Girl is at the Princess this week. The Red Mill at the Princess attracted capacity houses last week.

The new $10,000 pipe organ is installed and all ready for the reopening of the Majestic as a popular priced picture house with all first-run licensed pictures. The Majestic will be under the management of Mr. Dan Berrum, who is also house manager of the Unique.

The pictures at the Colonial, featuring Mrs. Fiske, are showing to crowded houses every day. Zelda Sears and Virginia Rankin shared honors last week at the Orpheum.

A. KAHN.

NEW ORLEANS

The Crescent began its season Sept. 7, with a fair co. presenting Mary's Lamb. Little Miss Fix-It Sept. 14-20.

Ooo Yadis pictures for second week at the Tulane Sept. 7-13.

The Garden-Pollock Stock co., at the Lyric, is playing to large audiences. The co. put on The Third Degree Sept. 7-13. Bert C. Gannon and Edith Pollock were the principals.

At the Orpheum the season opened Sept. 8 with a strong bill.

The Tudor presented the pictures of Tess of the D'Urbervilles, with Mrs. Fiske in the title-role.

The Dauphine opens Sept. 14 with a stock co. headed by Emma Bunting.

J. M. QUINTERO.

CLEVELAND

The Metropolitan opened its regular Winter season with Our Wives, with Vaughan Glaser and Pat Courtney. Both stars were warmly welcomed. Many baskets of flowers were presented. The cast was excellent, and everybody was satisfied.

Vaudeville and motion pictures are the attraction at the Olympia.

At the Opera House Rose Stahl in Maggie Pepper. The Social Highs, with Bris Pillard and George Rosa, at the Star.

The Colonial opened its regular season Monday night with the return of May Buckley in a new love drama, by Allen Heman Rice, entitled The

Romance of Billy Goat Hill. The Duchess will open in about ten days with Miss Percy Haswell and Co. The co. is now rehearsing for the comedy hit, which will be Billie Burke's great success, Mrs. Dot.

A pretty fair bill at the Hippodrome. Hal and Frances, Lancton, Lucier and Jess white in comic drama. Trovato, eccentric violinist. The Empire Comedy Four were a big success. The attraction at the Prospect is The Confession. by Hal Reid. Alhambra: Beatrice K. Scott, singer, and motion pictures.

GORDON M. DOWNS, Jr.

PORTLAND, ORE.

Stetson's Uncle Tom's Cabin at the Heilig for four nights played to good business. Scott Pictures finished the week Sept. 1-6. The new Baker Stock co. in The Fortune Hunter played to the S. R. O. all week. Next week, Kindling. Undercurrent. The Only Son.

JOHN P. LOGAN.

NEW ZEALAND NOTES

(From Our Own Correspondent.)

The Dominion tour of the Quinlan Grand Opera company has been canceled, to devote all the time of the company in Australia to seasons in Melbourne and Sydney. The company goes from Australia to Canada.

Owing to having to fulfill return seasons in Melbourne and Sydney and having to be back in New York in September David Bispham's New Zealand tour was canceled.

The J. C. Williamson attractions for New Zealand at Christmas will be the Royal Comic Opera company, opening at Auckland, and Within the Law, opening at Wellington.

The Marlow Dramatic company is doing fine business in the Dominion with "blood and thunder" dramas.

Madame Clara Butt and Mr. Kennerley Rumford open a tour at Auckland in October.

The Dominion tour of the J. C. Williamson Puss in Boots pantomime was a great financial success.

Adeline Genee and the Russian Dancers have opened a tour at Auckland.

The vaudeville houses under the Brennan-Fuller management continue to be well patronized. McKay's Pantomime company open a tour of the Dominion in October, under the direction of Messrs. Alf. Linley and George Stephenson.

The J. C. Williamson Musical Comedy company opened its Dominion tour at Auckland on Sept. 8.

ANDREW SMART.

AL. G. FIELD'S GREATER MINSTRELS

Al. G. Field's Greater Minstrels opened the season auspiciously in Columbus, O., Aug. 28, at Hartman's Theater, for three nights. In his prospectus Mr. Field announces that he is "presenting the latest and greatest minstrel entertainment ever devised." The "show" was enthusiastically received by a first-night capacity audience, and the special features, among them The Days of '61, The Aviation Meet, and In Panama, caught the fancy of public and press.

In Louisville the organization repeated its Columbus success, opening with a matinee on Labor Day and playing the following two nights. A local daily said that "an insignificant proportion of the population failed to be present at Macaulay's Theater when Al. G. Field's Greater Minstrels opened the dramatic season."

ANNA HELD REHEARSING

Anna Held arrived in New York from Paris on the *La France* last week for a tour of the United States and Canada at the head of Anna Held's All-Star Variete Jubilee, under the management of John Cort. She will appear in a one-act playlet with two scenes, entitled La Soir de Fantasie," book and lyrics by Stanley Murphy, music by Henry I. Marshall. This musical playlet will require a company of twelve for its presentation. Mr. Cort has also engaged several actors for her support. These will include George Beban and company in The Sign of the Rose, the Imperial Pekinese company, Andrew Mack, Francis and Florette, Hirschel Hendler, and Charles Ahearn and company. The tour will begin in about two weeks at Richmond, Va., and the transcontinental trip of the organization will be made by special train.

GOSSIP

In Romance this season, Bernard J. McOwen will be seen in the A. H. Anson role and Frank Dekum in the William Raymond role.

Walter Thomas, for three years with William Gillette in Secret Service, and leading juvenile with Julia Marlowe and Henrietta Crosman, is summering in Amityville. With him is his personal representative, J. R. Thomas, of Brooklyn. The two are having a splendid time riding, driving, fishing and taking snap shots.

When E. H. Sothern appears in If I Were King at the Wednesday matinees during the Sothern and Marlowe season at the Manhattan Opera House, Elizabeth Valentine will appear as Katherine de Vaucelles and Helen Singer as Huguette. George Wilson will be seen as Louis XI, a role originated by him when the play was first produced.

Mrs. Charles G. Craig, who plays the old Southern mammy in Thomas Dixon's The Sins of the Father, whenever in Rochester, N. Y., where she is a great popular favorite, always stops at the Penitentiary. Her last week's visit in that city was no exception to that rule. However, Mrs. Craig is entertained there solely as a welcome guest and is at liberty to come and go as she pleases.

The Williams Duo, writers and producers, have written and produced some sixty legitimate musical comedies the past season for the Budd and Henry Musical Comedy company, of Dallas, Tex. They have in preparation material for the new Old Mill Theater, now being built by the Dalton Brothers, of Dallas, Tex. This theater, when finished, will be without doubt the finest in the South, modern in every respect, costing $125,000, with a seating capacity of 1,600. The ventilation plant is one of the most unique and practical in the country. The policy of the house will be first-class musical comedy stock, composed of thirty high-class players.

Pretty Madeline Di Vonne, who last season graced the beauty line in Blanche Ring's company, has joined The Lady of the Slipper ranks. Miss Di Vonne, who is a member of a socially prominent Boston family, spent the heated term at the Summer residence of her relatives at Falmouth, Mass.

Amy Butler, who for ten years has been a favorite at the vaudeville houses in the act, Amy Butler and Her Boys, has retired from the stage and will enter the field as a producer of big vaudeville acts. About a year ago Jacob Weintraub, Miss Butler's father, died leaving an estate of about $250,000 to Miss Amy and her sister Jennie. Just a short time after Mr. Weintraub's death Miss Brown was held up and robbed of $10,000 worth of diamonds in Portland, Ore. She has been advised by the Chief of Police of Portland that the gems are now in his possession and will be delivered to her. She has forwarded $1,000 for their recovery.

C. C. Wanamaker, the new manager of the Garrick Theater, Philadelphia, was formerly the city editor of the *Ledger*, and more recently managing editor of the *Press* in that city.

Miss Emma Chase, who was with the Coast company in The Old Homestead the past three seasons, has just returned from a visit to her mother in Girard, Pa. Since her success as Aunt Matilda she has been much sought after for little mother parts.

Florence Kean, for the past two seasons with Rowland and Clifford's The Rosary, has signed with The Price company, touring the Pacific Coast, starring Edna Marshall.

Joseph and His Brethren opened its road tour last week at the Empire Theater, Syracuse, with Brandon Tynan, James O'Neill, and Pauline Frederick in their familiar roles. George C. Tyler and other members of the executive staff of the Liebler Company were in Syracuse to attend the opening.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 13 cents. Letters will be personally delivered also on written orders or reforwarded only on written instructions. Mail to advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN

Archer, Viola, Mrs. G. Allen.
Bruce, Agnes, Elizabeth Barrigan, Octavia Brooke, Zoe M. Brown.
Caswell, Genevieve E. Carolyn Coleman.
Dayton, Edna, Marrt. Darlar Mrs. Wm. Desmond.
Ellis, Dorothy, Mrs. Chas. Evans.
Forest, Helen, Joseane Farnes, Irma Flynn, Mrs. L. T. Fraser.
Goodall, Grace, Mrs. Chas. J. Garry, Millie Ghiasando, Mrs. Douglas Garden.
Hood, Jane, Laura Nelson Hall, Georgia Harvey, Marie Howe, Mrs. Donovan Hancock, Lawson, Inez, Beatrice Lewis, Mrs. Fred. Lucier.
Marcel, Jean, Mrs. Mortimer, Margaret Millette, Helene Miller, Gladys Moore, Mrs. Adolph Martz, Stella Minner, Phila. May Miller.
Nichols, Janna.
Paine, Vivian, Gwendolyn Pierce, A. Pierce, Lenora B. Patten.
Rogers, Mrs. J., Mrs. Alec. Ross, Margaret Robinson, Mrs. E. Reed, Edith Raynor.
Savoy, Viola, Mrs. G. Scott, Lalla Selbini, J. B. Stirling, Mrs. J. C. Smith, Mrs. Alice Swarts, Jane Stuart, Hazel Sexton.
Thomas, Gladys, G. Edyth Tresiddo.
Vincent, Eva.
Washburn, Grace, Ethel Wright, Edna Winters, Frankie Wilson, Clare Ware.
Young, Eulalie.

REGISTERED LETTERS

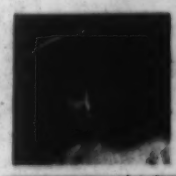
Hope Maxwell, Mrs. P. G. Olney.

MEN

Allen, Sap E.
Bocsom, Jess, Pete Baker, Walter F. Bennett, Albert Browne, M. Bremer, Geo. Backus.
Crosby, Walter H., Jack Crawford, Mr. Crochone, Wm. Walter Craig.
Dufault, Emile, Augustine Duncan.
Edwards, Philip, Wm. C. Eppendorf, Edwin Evans.
Fritz, Louis, Jack Fedris.
Guise, Andrew, Hugh Griffith, Samuel T. Godfrey, R. Grant, H. L. Gillespie, W. P. Glennery.
Hallen, J., Louis Leon Hall, Arthur Holman, Prof. Harrington, Francis Hoyt, Mr. Hauzeros, W. A. Howell.
Jaques, Dexter.
Killnger, Ronald, Jos Kelly, Edw. Kirby, Gene Keith, Bryce Kennedy.
Lawford, Ernest, S. S. N. Linzard, Geo. Leibnarwell, Joseph Le Brandt, Mr. Lauchlin, Merrick, Joseph, L. Estrange Millman, Bert Merkel, Daniel McIntyre, Albert McQuarrie.
Nagel, Herman.
Oliver, Bryce.
Palmer, G. C., Frank Powell, Chas. Pace.
Robins, E. H., Geo. Barrashide, Fred. H. Roberts, Bedlay, Harry L., Ed. Smith, Geo. Scott Spencer, W. Silder, Chas. F. Salisbury, Bruce Smith, Earl Schwartz, Ernest Shields.
Thornton, B., Lewis Trayer, Voelker, Frederick, Will H. Vedder, Frederick Van Rensselaer.
Waters, Jas. A., Stuart E. Wilson.

NESTOR LENNON
ALWAYS WORKING—ASK THE MANAGERS
Why? Because!!!—
Playing "Wealth" in the avalanche success, "Everywoman," under H. W. Savage's management throughout the world.

LILLIAN RHODES
LEADING WOMAN
FINE FEATHERS CO. (en tour) Address Dramatic Mirror


BERTHA CREIGHTON
Permanent address
Continental Hotel Newark, N. J.

MR. TYRONE POWER
APPEARING IN SHAKESPEARE
MOSES A. SACHS, Attorney and personal representative, 299 Broadway, N. Y. City

DEL S. LAWRENCE
STARRING
JOSE COLLINS
FEATURED
in Ziegfeld's Summer Follies 1913

EDOUARD D'OIZÉ
—IN—
THE MERCHANT OF VENICE
Address DRAMATIC MIRROR

WINIFRED ST. CLAIRE
"THE BEST DRESSED LEADING LADY IN STOCK."
MANAGEMENT EARL D. SIPE

LOUISE PRICE
IN
"THE SPENDTHRIFT"
Management - - - WEE & LAMBERT

CHARLOTTE DOWNING
Ingenue Leads—AT LIBERTY. Hotel Gerard, West 44th Street, N. Y.

AITKEN, SPOTTISWOODE
The Dune, Bonnieb, Long Island, N. Y.
BEAUMONT, HELEN
Characters, Grand Duchy, 611 West 139, N. Y.
CARHART, JAMES L.
Maude Adams Co. Management Chas. Frohman.
HANCHETT, JULIA
Permanent address, 31 E. 21st St., New York.
McGRATH, CHARLES A.
Permanent address Actors' Society.
MULDENER, LOUISE
Characters. At Liberty. Agents.
SPARKS, W. W.
Technical Director, Scenic Artist. Little Theater, Phila.

Harry K. Hamilton
"Steve Bates" KINDLING

Leonora Bradley
Characters and Grand Dames
ENGAGED

ALICE BUTLER
RE-ENGAGED BLUE BIRD CO.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Kingston, Ont., Can., 17; Peterboro 18, Brantford 19, London 20, St. Thomas 22, Stratford 23, Guelph 24, Galt 25, St. Catharines 26, Hamilton 27.

ARLISS, George (Liebler Co.): Springfield, Mass., 22, Boston 23—indef.

BABY MINE (Eastern: Richard Clarke): Boonton, N. J., 17, Haverstraw, N. Y., 18, Port Jervis 19, Monticello 20, Peekskill 22, New Milford, Conn., 23, Westerly, R. I., 24, Willimantic, Conn., 25, Norwich 26, Milford, Mass., 27, Athol 29, Turners Falls 30, So. Manchester, Conn., Oct. 1, Middletown 2, Danielson 3, Ware, Mass., 4.

BACHELOR'S Honeymoon (A. W. Bradfield): Swift Current, Sask., Can., 18, Regina 19, 20, Saskatoon 22.

BELLEVUE Mr. Kastpiece (Brady and Orair): N.Y.C. Aug. 19—indef.

BEN Hur (Klaw and Erlanger): Binghamton, N. Y., 20.

BIRD of Paradise (Oliver Morosco): Kansas City, Mo., 14-20, St. Joseph 21, 22, Lawrence, Kan., 23, Wichita 24, Hutchinson 25, Pueblo, Colo., 26, Colo. Springs 27, Denver 28-Oct. 4.

BLAIR, Eugene (Stair and Havlin): Philadelphia, Pa., 15-20.

BLINDNESS of Virtue (Wm. Morris): B'klyn 15-20.

BLUE Bird (Messrs. Shubert): Atlantic City 20-Oct. 4.

BUNTY Pulls the Strings (Messrs. Shubert, and Brady): N.Y.C. 15-30.

BURKE, Billie (Chas. Frohman): Worcester, Mass., 17, Pittsfield 18, Schenectady, N. Y., 19, Syracuse 20, Rochester 21, Erie, Pa., 22, Canton, O., 24, Springfield 25, Columbus 26, 27.

COLLIER, William (Chas. Frohman): N.Y.C. Sept. 15—indef.

COMMON Law (A. H. Woods): N. Y. C. 15-30, Newark 29-Oct. 4, Phila. 20-Oct. 4.

CONFESSION, The: Savannah, Ga., 19.

CONFESSION, The (Frank C. Rhoades): Grand Rapids, Mich., 14-20, Detroit 21-27.

CONSPIRACY, The (Chas. Frohman): Boston, Sept. 15-Oct. 11.

CONSPIRACY, The (Chas. Frohman): Plainfield, N. J., 20.

COST of Living (Rowland and Clifford): Chgo., Aug. 31-Sept. 20, St. Louis 21-27, Louisville 28-Oct. 4.

COUNTY Sheriff (Earle's, Tom and Russell, Inc.): Cedar Grove, Ia., 17, Mason City 18, Alamo 19, Webster City 20.

DAMAGED Goods (Richard Bennett): N.Y.C. Aug. 25-Sept. 20, Cleveland 23-27.

DEEP Purple (Arthur N. Mc-Donald): Danville, Va., 22, Winston-Salem, N. C., 23, Durham 24, Raleigh 25, Goldsboro 26, Wilmington 27, Fayetteville 29, Charlotte 30, Spartanburg, S. C., Oct. 1, Greenville 2, Columbia 3.

DIVORCE Question: Tupelo, Miss., 20.

DIVORCE Question (Rowland and Clifford): Akron, O., 15-17, Youngstown 18-20, Cleveland 22-27, Pittsburgh 29-Oct. 4.

DOUBLE Cross, The (H. H. Frazee): Chgo., Sept. 7—indef.

DREW, John (Chas. Frohman): N.Y.C. 1-30.

EVERYWOMAN (Henry W. Savage): Helena, Mont., 17, Great Falls 18-20, Butte 21-22, Billings 23, 24, Duluth, Minn., 25-27, Superior, Wis., 29, 30.

FAMILY Cupboard (Wm. A. Brady): N.Y.C. Aug. 21—indef.

FANNY'S First Play (Messrs. Shubert): B'klyn 29-Oct. 4.

FAVERSHAM, William (L. A. Gallagher): Aurora, Ill., 17, Dubuque, Ia., 18, Winona, Minn., 19, Eau Claire, Wis., 20, Winnipeg, Can., 22-24, Grand Forks, N. Dak., 25, Billings, Mont., 27, Butte 28, Great Falls 30, Helena Oct. 1, Spokane, Wash., 3.

FIGHT, The (Henry B. Harris Est.): N.Y.C. Sept. 2—indef.

FIVE Frankforters (Messrs. Shubert): Boston Sept. 29—indef.

FINE Feathers (H. H. Frazee): Pittsburgh 15-20, Washington 22-27.

FINE Feathers (H. H. Frazee): Utica, N. Y., 17, Ithaca 18, Elmira 19, Binghamton 20, Williamsport, Pa., 20, Wilkes-Barre 22, Scranton 24, Easton 25, Pottsville 26, Reading 27, Phila. 29-Oct. 11.

FINE Feathers (Eastern: H. H. Frazee): Granville, N. Y., 17, Glens Falls 18, Johnstown 19, Gloversville 20, Ft. Plain 22, Amsterdam 23, Little Falls 24, St. Johnsville 25, Hamilton 26, Oneida 27, Oswego 29, Geneva 30, Newark Oct. 1, Penn Yan 2, Palmyra 3, Lockport 4.

FINE Feathers (Southern: H. H. Frazee): Cumberland, Md., 17, Chambersburg, Pa., 18, Mt. Carmel 19, Shamokin 20, Carbondale 22, Bloomsburg 23, Berwick 24, Milton 25, Towanda 26, Lock Haven 27, Bellefonte 29, Clearfield 30, Lewiston Oct. 1, Indiana 2, Punxsutawney 3, Kittanning 4.

FINE Feathers (Western: H. H. Frazee): Green Bay, Wis., 17, Appleton 18, Fond du Lac 19, Menominee, Mich., 20, Escanaba 21, Calumet 22, Hancock 23, Ishpeming 24, Marquette 25, Ashland, Wis., 26, Virginia, Minn., 27, Hibbing 28, Eveleth 29, Superior, Wis., 30, Stillwater, Minn., Oct. 1, Eau Claire, Wis., 2, Red Wing, Minn., 3, Winona 4.

FISKE, Mrs. (Harrison Grey Fiske): Toronto, Can., 15-20, Hamilton 22, London 23, Ann Arbor, Mich., 24, Lansing 25, Grand Rapids 26, 27, Kalamazoo 29, Lafayette, Ind., 30, Decatur, Ill., Oct. 1.

FRECKLES: St. Louis, Mo., 14-30.

GARDEN of Allah (Liebler Co.): Montreal, Can., 15-20.

GEORGE, Grace (Chas. Frohman): Asbury Park, N. J., 23, 24, N.Y.C. 25—indef.

GIRL and the Stampede (Norton and Lambert): Sturgis, Mich., 19, Coldwater 20, Angola, Ind., 22, Auburn 23, Decatur 24, Bluffton 25, Portland 26, Newcastle 27, Elwood 29, Tipton 30, Logansport Oct. 1.

GIRL of the Mountains (Earle's, Tipton and Bunnell, Inc.): W. Union, Ia., 17, Zaretie 18, Waverly 19, Waterloo 20.

GOVERNOR'S Lady (David Belasco): Chgo., Sept. 14—indef.

GREAT Adventure (Winthrop Ames): N.Y.C. Sept. 1—indef.

HACKETT, Norman: Zanesville, O., 19.

HAVOC, The (Wm. F. De Vere): Charleston, Ill., 17, Shelbyville 18, Hillsboro 19, Jacksonville 20, Hannibal, Mo., 22, Columbia 23, Boonville 24, Sedalia 25, Warrensburg 26, Lawrence, Kan., 27, Manhattan 29, Wamego 30.

HER Own Money (Winthrop Ames): N.Y.C. Sept. 1—indef.

HIGHER Law (Oscar Graham): Grayson, Tex., 17, Dalhart 18, Clayton, N. Mex., 19, 20, Tucumcari 22, 23, Amarillo, Tex., 24, Memphis 25, Childress 26, Quanah 27.

HILLIARD, Robert (Klaw and Erlanger): Atlantic City, N. J., 15-20.

HODGE, William T. (Lee Shubert): Chgo., Aug. 31—indef.

IRWIN, May (Liebler Co.): Boston Aug. 30-Sept. 27.

JOSEPH and His Brethren (Liebler Co.): Rochester, N. Y., 15-20, Boston, Mass., 29—indef.

KALICH, Bertha (Messrs. Shubert): Buffalo 22-27.

KISMET (Harrison Grey Fiske): B'klyn 15-20, Balto. 22-27, Washington 29-Oct. 4.

KISS Me Quick (Phillip Bartholomae): N.Y.C. Aug. 26—indef.

LAZY Bill (Merle H. Norton): Virginia, Ill., 17, Pittsfield 18, Mt. Sterling 19, Carthage 20, Ft. Madison, Ia., 21, Mt. Pleasant 24, Washington 25, West Liberty 26, Muscatine 27, Cedar Rapids 28, Anamosa 29, Maquoketa 30, Dyersville Oct. 1.

LEOPARD'S Spots (Thos. Dixon): Norfolk, Va., 15-20.

LIFE'S Shop Window (Lee D. Ellsworth): Pittsburgh 15-20, Cinti. 21-27, Dayton 29-Oct. 4, Columbus 29-Oct. 4.

LION and the Mouse (Geo. H. Bubb): Ovanecq, Ill., 17, Divernon 18, Ashland 19, Pawnee 20, Farmersville 21, Winchester 22, Bluffs 23, Mendon 24, Nauvoo 25, Stronghurst 26, Dallas City 27, Warsaw 29, Memphis, Mo., 30.

LITTLE Miss Brown (Phillip Bartholomae): Chgo., Aug. 24-Sept. 27.

LITTLE Women (W. A. Brady): Shenandoah, Pa., 22, Pottsville 23, Mahanoy City 24, Shamokin 25, Bloomsburg 26, Sunbury 27.

LITTLEST Rebel (A. H. Woods): Paterson 15-20, Jersey City 22-27, Newport, R. I., 29, Fall River, Mass., 30.

LURE, The (Messrs. Shubert): Los Angeles 7-30.

LURE, The (Messrs. Shubert): N.Y.C. Aug. 14—indef.

MADAME X: Northfield, Minn., 18.

MAN From Home (Liebler Co.): Omaha, Neb., 16, 17, Des Moines, Ia., 18.

MANN, Louis (Messrs. Shubert): Toledo, O., 15-17, Decatur, Ill., Oct. 2.

MASON, John (Chas. Frohman): Buffalo 29-Oct. 4.

MASTER Mind (Werba and Luescher): Phila., 15-27.

MATINEE Girl (Eastern: Merle H. Norton): Marseilles, Ill., 17, Blackman 18, Hardwell 19, Cape Girardeau, Mo., 20, Bloomfield 22, Kennett 23, Corning, Ark., 24, Thayer, Mo., Oct. 2, West Plains 3.

MISSOURI Girl (Western: Norton and Rith): Ft. William, Ont., Can., 15-17, Port Arthur 18-20, Winnipeg, Man., 22-27, Thief River Falls, Minn., 29, Red Lake Falls Oct. 1, Stephen 2, Pembina, N. Dak., 4.

MONTE Cristo (Wallace and Collins): Walnut Grove, Minn., 18, Alpha 22, Fulda 23, Edgerton 24, Garretson, S. Dak., 25, Spencer 26, Alexandria 27, Bridgewater 29, Menno 30, Lesterville Oct. 2.

NARIMOVA, Mme. (Chas. Frohman): Detroit 22-27.

NEARLY Married (Cohen and Harris): N.Y.C. Sept. 8—indef.

OFFICER 666 (Eastern: A. S. Stern): Truro, N. S., Can., 17, Amherst 18, Moncton, N. B., 19, 20, St. John 22-24, Bangor, Me., 25, Bath 26, Berlin, N. H., 27, Rutland, Vt., 29, Gloversville, N. Y., 30, Schenectady Oct. 1, Albany 2, Oneonta 3, Amsterdam 4.

OFFICER 666 (Southern: A. S. Stern): Anderson, Ind., 17, Newcastle 18, Columbus 19, Bloomington 20, Evansville 21, Danville, Ill., 22, La Fayette, Ind., 23, Logansport 24, Adrian, Mich., 25, Ft. Bend, Ind., 27, Ft. Wayne 28, Elkhart 29, Goshen 30, Kalamazoo, Mich., Oct. 1, Holland 2, Michigan City, Ind., 3, Aurora, Ill., 4.

OFFICER 666 (Western: A. S. Stern): Westminster, B. C., Can., 17, Victoria 18, Vancouver 19, 20, Seattle, Wash., 21-27, Portland, Ore., 29-30, Salem Oct. 1, Corvallis 2, Eugene 3, Grants Pass 4.

O'HARA, Fiske (Augustus Pitou, Jr.): Guelph, Ont., Can., 17, St. Catharines 18, Hamilton 19, 20, Toronto 22-27.

OLCOTT, Chauncey (Henry Miller): Des Moines, Ia., 19, 20.

OLD Homestead (Frank Thompson): N.Y.C. 1-30.

ONE Day (Cone and Pitchett): Washington 15-20.

PEG o' My Heart (Oliver Morosco): Toronto, Can., 15-20, Montreal 22-27, Ottawa 29-Oct. 4, Kingston 2, Belleville 3, Peterboro 4.

PEG o' My Heart (Oliver Morosco): Corning, N. Y., 17, Hornell 18, Bradford, Pa., 19, Jamestown, N. Y., 20, Salamanca 22, Warren, Pa., 23, Oil City 24, Franklin 25, Erie 26, 27, Dunkirk, N. Y., 29, Niagara Falls 30, Geneva Oct. 1, Oswego 2, Cortland 3, Binghamton 4.

PHILLIPS, Al., and Lolia Shaw (Rowland and Clifford): Chgo., 21-27, Grand Rapids, Mich., 28-Oct. 4.

POLLY of the Circus (Fred Thompson): Bluefield, W. Va., 22.

POOR Little Rich Girl (Klaw and Erlanger): N.Y.C. 29-Oct. 4.

POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.

PRICE She Paid (Dubinsky Bros.): Alva, Okla., 17, Anthony, Kan., 18, Arkansas City 19.

PRINCESS Theater Co. (Winthrop Ames): N.Y.C. Sept. 20—indef.

READY Money (Wm. A. Brady, Ltd.): Savannah, Ga., 27.

REBECCA of Sunnybrook Farm (Leffler-Bratton): Prov., R. I., 22-25-30, Worcester, Mass., 22-24, Manchester, N. H., 25-27, B'klyn 29-Oct. 4.

ROBSON, May (L. S. Stre): Smith Falls, Ont., Can., 17, Ottawa 18-20, Montreal 22-27.

ROMANCE (Chas. Dillingham): Cleveland 15-20, Chgo. Sept. 28—

ROMANCE of the Underworld (Rowland and Clifford): Rochester 15-20, Prov. 22-27, Jersey City 29-Oct. 4.

ROSARY, The (Rowland and Clifford): Buffalo 15-20, Rochester 22-27, Syracuse Oct. 2-4.

ROSARY, The: Davenport, Ia., Oct. 20.

ROUND-Up: Jersey City 15-20.

RUNNING for Governor (Felix Biel): Onawa, Ia., 17, Fremont, Neb., 18, Wahoo 19, Lincoln 20, Grand Island 21, Hastings 22, McCook 23, Holdredge 24, Fairbury 25, Beatrice 26, Nebraska City 27, Atlantic, Ia., 29, Red Oak 30.

SEVEN Keys to Baldpate (Cohan and Harris): Hartford, Conn., 15-20, N.Y.C. 22—indef.

SHADOWED (James Forbes, Inc.): Syracuse, N. Y., 17-19, N.Y.C. 24—indef.

SHEA, Thos. E. (A. H. Woods): N.Y.C. 29-Oct. 4.

SHEPHERD of the Hills (Gaskill and MacVitty): Napoleon, O., 17, Dedance 18, Van Wert 19, Waukeneta 20, Lima 22, Kenton 23, Bellefontaine 24, Greenville 25, Xenia 26, Chillicothe 27, Nelsonville 29, Jackson 30.

SHEPHERD of the Hills (Gaskill and MacVitty): Columbus, O., 15-20, Dayton 21-27, Toledo 28-Oct. 4.

SHEPHERD of the Hills (Gaskill and MacVitty): Charlotte, Mich., 17, Jackson 18, Owosso 19, Lansing 20, Bay City 21, Mt. Pleasant 22, Alma 23, Pontiac 24, Flint 25, Pt. Huron 26, Saginaw 27, 28, Cadillac 29, Charlevoix 30.

SHEPHERD of the Hills (Gaskill and MacVitty): Manchester, Ia., 17, Waucoma 18, Ossian 19, Hilader 20, McGregor 22, Lansing 23, Prairie du Chien, Wis., 24, Charles City, Ia., 25, New Hampton 26, Osage 27, Albert Lea, Minn., 28, Mason City, Ia., 29, Greene 30.

SHEPHERD of the Hills (Gaskill and MacVitty): Lewiston, Ida., 17, Colfax, Wash., 18, Dayton 19, Pomeroy 20, Walla Walla 21, No. Yakima 22, Ellensburg 23, Anacortes 24, Nanaimo, B. C., Can., 25, Westminster 26, Bellingham, Wash., 27, Everett 28, Montesano 29, Aberdeen 30.

SILVER King (F. P. Sampson): Worcester, Mass., 15-20, Bridgeport, Conn., 21-24, Trenton, N. J., 25-27, Paterson 29-Oct. 4.

SIS Perkins (G. J. Smith): Kennett, Mo., 17, Blytheville, Ark., 18, Jonesboro 19, Walnut Ridge 20.

SNOW White (Winthrop Ames): Pittsburgh 15-20, Toronto 22-27, Rochester 29-Oct. 4.

SOTHERN, E. H., and Julia Marlowe): Schenectady, N. Y., 17, Albany 18-20, N.Y.C. Sept. 22-Oct. 25.

SPENDTHRIFT (Primrose and McGillan): Ossaro, Ia., 17, Akron 18, Blue Earth, Minn., 19, Humboldt 20, Albert Lea 21.

SPENDTHRIFT (Klimt and Gazzolo): Chgo., 1-30, Grand Rapids, Mich., 31-27, Detroit 28-Oct. 4.

SPENDTHRIFT (Wee and Lambert): Utica, N. Y., 19, Carthage 19, Watertown 20, Oswego 22, Fulton 23, Penn Yan 24, Corning 25, Dansville 26, Waverly 27.

STAHL, Rose (Henry B. Harris Est.): Chgo., 14-27.

STOP Thief (Cohan and Harris): N.Y.C. 8-30, Newark 22-27.

STOP Thief (Cohan and Harris): Chgo., Ill., Aug. 31—indef.

STOP Thief (Cohan and Harris): Colorado Springs, Colo., 22.

SUNBONNET Sue (Ray Bankson): Hymera, Ind., 17, Worthington 18, Salem 19, Bedford 20.

TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 20—indef.

TEMPERAMENTAL Journey (David Belasco): N.Y.C. Sept. 4—indef.

THAT Printer of Udell's (Gaskill and MacVitty): Boonville, Mo., 19, Columbia 19, Fulton 20, Montgomery City 22, Salisbury 23, Brookfield 24, Kirksville 25, Trenton 26, Chillicothe 27, Brunswick 29, Hale 30.

THAT Printer of Udell's (Gaskill and MacVitty): Memphis, Tenn., 14-20, New Orleans, La., 21-27, Atlanta, Ga., 29-Oct. 4.

THELMA (Henry W. Link): Genoa, Ill., 18, Sycamore 19, De Kalb 20, McHenry 21, Amboy 22, Morrison 24, Sterling 25, Moline 27, Davenport, Ia., 28, Savannah, Ill., 29, Lena 30, Belvidere Oct. 1, Rockford 4, Dubuque, Ia., 5.

THIEF, The (Eastern: Primrose and McGillan): North-field, Minn., 19.

TOWN Pool (Harry Green): Canton, Mo., 17, Lewistown 18, Shelbina 19, Shelbyville 20, Brookfield 22, Elmer 23, Waconda 24, Lancaster 25, Novinger 26, Milan 27, Jamesport 29, Altamont 30, Breckenridge Oct 1, Darlington 4.

UNCLE Tom's Cabin (Kibbie and Martin): Carbondale, Pa., 17, Wilkes-Barre 18, Hazleton 19, Pottsville 20, Harrisburg 22, Huntington 23, Altoona 24, Dubois 25, Johnstown 26, Greensburg 27, Scottdale 29, Uniontown 30, Morgantown Oct. 1, Fairmont, W. Va., 2, Clarksburg 3, Parkersburg 4.

UNCLE Tom's Cabin (Leon Washburn): Great Falls, Mont., 17, Lewistown 18, Billings 19, Bistimber 20.

UNCLE Tom's Cabin (Terry's): Pisgah, Ia., 17, Soldier 18, Wall Lake 19, Sac City 20.

WALKER, Charlotte (Klaw and Erlanger): Omaha, Neb., 18-20.

WARD, Fanny (Charles Dillingham): N.Y.C. Sept. 15—indef.

WARFIELD, David (David Belasco): Balto. 22-27, N.Y.C. 29—indef.

WARNER, Henry B. (Maurice Campbell): B'klyn 15-27.

'WAY Down East (C. O. Tennia): Brattleboro, Vt., 17, Athol, Mass., 18, Gt. Barrington 19, Pittsfield 20, Meriden, Conn., 22, Middletown 23, Stamford 24, Torrington 25, New London 26, Norwich 27.

WHAT Happened to Mary (Lee Morrison Producing Co.): Prov., R. I., 15-20, Washington 29-Oct. 4.

WHIP, The (Comstock and Gest): Chgo. Aug. 30—indef.

WHIP, The (Comstock and Gest): N.Y.C. Sept. 20-Oct. 18.

WILLIAMS, Retha (Arthur G. Alston): Atlanta, Ga., 15-20, Birmingham, Ala., 21-27, Nashville, Tenn., 29-Oct. 4.

WINNING of Barbara Worth (Klaw and Erlanger): Cinti., 14-20, Chgo. 22—indef.

WITHIN the Law (American Play Co.): N.Y.C. Sept. 11, 1912—indef.

WITHIN the Law (American Play Co.): Chgo. July 27-Sept. 27, Milwaukee 28-Oct. 4.

WITHIN the Law (American Play Co.): Montreal 15-20, Watertown, N. Y., 22, Oswego 23, Syracuse 24-27, Cortland 29, Utica 30-Oct. 2.

WITHIN the Law (Eastern: American Play Co.): Washington, Pa., 17, McKeesport 18, Connellsville 19, Uniontown 20, Morgantown, W. Va., 22, Cumberland, Md., 23, Fairmont, W. Va., 24, Clarksburg 25, Marietta, O., 26, Parkersburg, W. Va., 27, Wheeling 29, 30.

WITHIN the Law (Southern: American Play Co.): Elkins, W. Va., 17, Weston 18, Charleston 19, Huntington 20, Middletown, O., 22, Hamilton 23, Piqua 24, Lima 25, St. Marys 26, Muncie, Ind., 27, Anderson 29, Zanesville, O., 30.

WITHIN the Law (Western: American Play Co.): Reading, Pa., 18, Phoenixville 19, Pottstown 20, So. Bethlehem 22, Lansford 23, Ashland 24, Mt. Carmel 25, Freeland 26, Mauch Chunk 27, Berwick 29, Towanda 30.

YELLOW Jacket (Harris and Seiwyn): Phila., Sept. 22-Oct. 4.

YOUNGER Generation (Chas. Frohman): Asbury Park, N. J., 23, 24, N.Y.C. 25—indef.

WOLF, The (E. C. Filkins): Colorado Springs, Colo., 20.

PERMANENT STOCK

ACADEMY: Jersey City—indef.

ACADEMY of Music (Wm. Fox): N.Y.C. Dec. 2—indef.

ALCAZAR: Frisco—indef.

AMERICAN: Spokane, Sept. 1—indef.

AMERICAN (H. R. Polack): Pittsburgh—indef.

AMERICAN (Harry Clay Blaney): Phila., Aug. 16—indef.

ARVINE Players (Walter Baldwin): Lancaster, Pa., Sept. 1—indef.

AUDITORIUM (Miss M. Miller): Kansas City, Mo., Sept. 29—indef.

AUDITORIUM (A. Jones): Lynn, Mass., Aug. 25—indef.

AVENUE: Vancouver, B. C., Can.—indef.

BAILEY-Mitchell: Seattle, Wash.—indef.

BAKER: Portland, Ore., Aug. 31—indef.

BAYLIES-Hicks: Fall River, Mass., June 30—indef.

BESSEY, Jack: Dubuque, Ia., June 1—indef.

BISHOP Players: Oakland—indef.

BOYD: Omaha Aug. 31—indef.

BROADWAY (E. A. Schiller): Bayonne, N. J., Aug. 30—indef.

BROADWAY Theater (Dan. B. Scullen): Springfield, Mass., April 28—indef.

BUNTING, EMMA (E. A. Schiller): New Orleans Sept. 14—indef.

BURBANK (Oliver Morosco): Los Angeles—indef.

CALSMITH Players: Allentown, Pa., Sept. 1—indef.

CALSMITH Players (Callahan and Smith): Reading, Pa., Sept. 8—indef.

CASTLE Square (John Craig): Boston Aug. 29—indef.

CRESCENT Players: B'klyn Aug. 30—indef.

DAVIS, Harry: Pittsburgh, Sept. 1—indef.

EMPIRE (Julius Cahn): Salem, Mass., Aug. 25—indef.

EMPIRE: Paterson, N. J., Sept. 1—indef.

EMPIRE (Spitz and Nathan): Prov., R. I., Sept. 1—indef.

EVANSTON (Harry L. Minturn): Evanston, Ill.—indef.

FERGUSON Bros.: Hot Springs, Ark.—indef.

FLETCHER, Isabel: Vancouver, B. C., Can., Aug. 25—indef.

GAYETY (Anthony Michel): Hoboken, N. J., Sept. 1—indef.

GLASER, Vaughn: Cleveland Sept. 8—indef.

GAGNON-POLLOCK: New Orleans, La.—indef.

GONELL: Mason City, Ia.—indef.

GOTHAM (Mrs. P. H. Boyle): B'klyn Aug. 30—indef.

GRAND Opera House: B'klyn Aug. 23—indef.

GREENPOINT (Al. Trahern): B'klyn, N. Y., Aug. 30—indef.

GREW, William: Fitchburg, Mass., Aug. 25—indef.

HALTON-Powell: Terra Haute, Ind.—indef.

HARLEM Opera House: New York city Sept. 1—indef.

HAYWARD, Grace: Chgo., Sept. 8—indef.

HIGBY (Mrs. C. M. Higby): St. Louis Sept. 14—indef.

HUNTINGTON, Wright: St. Paul Sept. 7—indef.

IRVING Place (Rudolf Christians): N.Y.C. Sept. 25—indef.

JACKSONVILLE (Geo. W. Sammis): Jacksonville, Fla., Sept. 1—indef.

JEFFERSON Theater (Julius Kahn): Portland, Me., Jan. 31—indef.

KELLEY, Jewell: Atlanta, Ga., Aug. 25—indef.

LANG, Eva (O. D. Woodward): Omaha Sept. 14—indef.

LAWRENCE, Del S.: Vancouver, B. C., Can., July 14—indef.

LLOYD, Rollo (Dudley Clements): Concord, N. H., Sept. 1—indef.

LONERGAN, Lester: New Bedford, Mass., Aug. 19—indef.

LORCH, Theodore: Passaic, N. J., Sept. 1—indef.

LYCEUM (Dennis, Weiss and Dowell): San Diego—indef.

LYON: Mobile Sept. 1—indef.

MACK, Willard, and Marjorie Rambeau: Salt Lake City Aug. 31—indef.

MACRAE (T. Ashton Macrae): Wichita, Kan., Sept. 1—indef.

MAJESTIC: Utica, N. Y., April 21—indef.

MALLEY-Denison: Lawrence, Mass., Aug. 30—indef.

MALLEY-Denison: Fall River Aug. 23—indef.

MALLEY-Denison (W. L. Malley): Newport, R. I.—indef.

MAYER (Geo. K. Robinson): Haverhill, Mass., Aug. 18—indef.

MERRIMACK Players: Lowell, Mass.—indef.

METROPOLIS (Henry Rosenberg): N.Y.C. Sept. 6—indef.

MODERN Drama Players: Savannah, Ga., Sept. 1—indef.

MORISON, Lindsay: Lynn, Mass., Aug. 2—indef.

MOROSCO (Oliver Morosco): Los Angeles Jan. 6—indef.

MUNTHE, G. G. (Martin J. Dixon): Savannah, Ga., Sept. 1—indef.

NORTH Bros.: Topeka, Kan., Sept. 1—indef.

NORTH, Frank: Ft. Worth, Tex.—indef.

RHODE OPERA HOUSE KENOSHA, WIS.

WANTS ATTRACTIONS All Kinds. Dramatic, Musical, Repertoire, Stock, Minstrel, Tabloid or Vaudeville, on Percentage—First Money or Guarantee. Play Sundays Too. First Class Traveling Stock Co's Write.

Address JOS. G. RHODE, Mgr.

TRUE ECONOMY

True economy does not mean buying the thing that is cheapest in the beginning. It's buying the thing that is cheapest in the end. Don't buy the theatrical trunk that is cheapest to buy. Buy the one that is CHEAPEST TO KEEP. Buy the lightest, to lessen your excess baggage expense; the strongest, to stand the rough use (and abuse) it's bound to get, and the most serviceable, to insure many years of service.

What you need is the trunk that costs you the least for five or more years' use. In short—BUY A BAL FIBRE TRUNK.

WILLIAM BAL, Inc., 145 W. 45th Street, NEW YORK CITY

San Francisco Agent:
VICTOR TRUNK CO., 74 Ellis St.

Memphis Agent:
MACK TRUNK CO., 102 So. Main St.

OLIVER, Otis: Rockford, Ill., Sept. 1—indef.
ORPHEUM (H. M. Addison): Reading, Pa., Aug. 25—indef.
ORPHEUM (J. Herman Thuman): Cincinnati Sept. 14—indef.
ORPHEUM Players (Wm. A. Page): Phila., Sept. 1—indef.
PEARL (W. H. Angel): Williamsport, Pa.—indef.
PENN Players (Jay Packard): Phila., Aug. 30—indef.
PERMANENT Players: Winnipeg Aug. 11—indef.
PITT Players (Wm. M. Patch): Pittsburgh Sept. 6—indef.
PITTSFIELD Players: Pittsfield, Mass.—indef.
POLI (S. Z. Poli): Washington, D. C., Sept. 1—indef.
POLI (Harry E. Parsons): Waterbury, Conn., Aug. 18—indef.
PRINCESS: Tacoma—indef.
PRINGLE, Della (C. H. Van Auker): Butte Aug. 31—indef.
READE, Rose: Ottawa, Can.—indef.
REDMOND: Sacramento—indef.
SAYLES, Francis (F. H. Sayles): Richmond, Ind., May 1—indef.
SHERMAN-Aylesworth: Moose Jaw, Sask., Can., Sept. 1—indef.
SHUBERT (C. A. Newton): Milwaukee Sept. 7—indef.
STEINACH Players: Binghamton, N. Y., Sept. 1—indef.
STODDARD (W. L. Stewart): London, Can., June 23—indef.
STORK, Clifford, and Mabel Brownell (Lee Ottolengui): Newark 1-27.
THOMPSON and Woods: St. John, Can., Sept. 29—indef.
VAN Dyke and Eaton (F. Mack): Des Moines May 1—indef.
WADSWORTH (Cecil Owen): N. Y. C. Aug. 25—indef.
WASHINGTON (James Glocum): Detroit July 21—indef.
WESTCHESTER Players (Cecil Owen): Mt. Vernon Sept. 1—indef.

TRAVELING STOCK

ANGELL'S Comedians: Sparta, Wis., 15-20.
AUBREY (D. Otto Hittner): Vandalia, Ill., 15-20.
BAIRD, Grace (J. H. Cooper): Leavenworth, Kan., 14-21. Clinton, Mo., 22-27. Sedalia 29-Oct. 4.
BYERS, Fred: Sturgeon Bay, Wis., 15-19. Northfield, Minn., 24-27.
CHAMPLIN, Chas. K.: Oneonta, N. Y., 15-20.
CHATTERDON, Arthur (N. Appell): Augusta, Me., 15-20.
CHAUNCEY-Keiffer (Fred Chauncey): Hanover, Pa., 15-20. Annapolis, Md., 22-27. Phoenixville, Pa., 27-Oct. 4.
CORNELL-Price (W. R. Cornell): Rochester, Ind., 15-20. Huntington 22-27. Allegan, Mich., 29-Oct. 4.
DE VOSS, Flora (J. H. Rotsour): Phillips, Wis., 15-20. Stanley 22-27.
DOUGHERTY (Jim Dougherty): Liberal, Kan., 15-20. Dalhart, Tex., 22-27.
EARLE (L. A. Earle): Hicksville, O., 15-20. Chicago Junction 22-27.
EWING, Gertrude (W. N. Smith): Lockwood, Mo., 15-20.
GRAHAME: St. Clairsville, O., 15-20.
GRAYCE, Helen (N. Appell): Peekskill, N. Y., 15-20.
HARRINGTON: McAlester, Okla., 15-20.
HAYES, Lucy, Players: Chambers, Neb., 16-19. O'Neil 20. Audubon 22-27. Guthrie Center, Ia., 29-Oct. 4.
HILLMAN'S Ideal (Harry Sohns): Albion, Neb., 15-20. Ord 22-27. Wahoo 29-Oct. 4.
LA ROY (Harry La Roy): Grand Rapids, O., 14-20.
LONG, Frank E.: Shawano, Wis., 14-20. Richland Center 21-27. Oraco, Ia., 29-Oct. 4.
LONGACRE (Wee and Lambert): Oil City, Pa., 15-20. Bradford 22-27. Dubois 29-Oct. 4.
LYNN, JACK: Malone, N. Y., 15-20. Carthage 22-27.
PICKERTS, Four (Willis Pickett): Newark, N. Y., 15-20. Perry 22-27. Seneca Falls 29-Oct. 4.
ROBBINS, Clint and Bessie (C. A. Robbins): Atlantic, Ia., 15-20. Neola 21. Shenandoah 22-27.
SHANNON (Harry Shannon): Troy, O., 15-20. Eaton 22-27. Georgetown 29-Oct. 4.
SHOREY, Ethel May: Arctic, R. I., 15-20. Plymouth, Mass., 22-27.
SPEDDEN-Paige: Madison, S. Dak., 15-16. Pipestone, Minn., 18-20. Madison 22-27.
TEMPEST, Dramatic (J. L. Tempest): Tower City, Pa., 15-20. Williamstown 22-27. Lykens 29-Oct. 4.

OPERA AND MUSICAL COMEDY

ADELE (New Era Productions Co.): N. Y. C. Aug. 25—indef.
ALL Aboard (Lew Fields): Phila. 15-27. Chic. 29—indef.
AMERICA (Messrs. Shubert): N. Y. C. Aug. 30—indef.
BERNARD, Sam (A. H. Woods): Boston Aug. 25-Sept. 27. Albany 29. Schenectady 30.
BOSTON Opera: St. John, Can., 15-20.
BRIAN, Donald (Chas. Frohman): Balt., 15-20. N. Y. C. 22—indef.
BROADWAY Honeymoon (Joe Howard): Chic., Sept. 28—indef.
CANDY Shop (Anderson Gaiety Co.): Des Moines, Ia., 21-23.
CARLE, Richard, and Hattie Williams (Chas. Frohman): N. Y. C. Aug. 25—indef.
CENTURY Grand Opera (Messrs. Ahern): N. Y. C. Sept. 15—indef.
CHOCOLATE Soldier (Whitney Opera Co.): St. Paul 21-27.
COLUMBIA Musical Comedy (Dillon and King): Los Angeles Aug. 31-Oct. 11.
COQUETTE, The (H. H. Frazee): Pittsburgh 15-20.
COUNT of Luxembourg (Klaw and Erlanger): Davenport, Ia., 20. Des Moines 27.
COURTIN, The: Boston Sept. 15—indef.
DOCTOR, Dr. Luxe: Omaha, Neb., 14-20.
DON'T Lie to Your Wife: Akron, O., 15-20.
ELTINGE, Julian (A. H. Woods): Louisville 15-19.
FIREFLY, The (Arthur Hammerstein): Springfield, Mass., 17-19.
FOLLIES of 1913 (Florenz Ziegfeld, Jr.): Phila., 8-27.
GEORGIA Troubadours (Wm. McCabe): Kensington, Kan., 17. Agra 18. Smith Center 19. 20. Jamestown 22. 23. Scottsville 24. Beloit 25. Cawker City 26. 27. Tipton 28. Osborne 29. Alton 30-Oct. 1. Stockton 2. 3. Portis 4.
GIRL in the Green Mask (Cusack and Gest): Toronto 29-Oct. 4.
GORDON, Kitty (Jos. M. Galtes): Walla Walla, Wash., 17. Yakima 18. Tacoma 19. 20. Aberdeen 21. Everett 22. Victoria, B. C., Can., 24. 25. Vancouver 26-27. Seattle, Wash., 28-Oct. 1. Portland, Ore., 2-4.
HER Little Highness (Werba and Luescher): Boston Sept. 15—indef.
HONEYMOON Express (Messrs. Shubert): Atlantic City, N. J., 15-20.
HOPPER, De Wolf (Messrs. Shubert): N. Y. C. Sept. 6—indef.
KEATING and Flood Musical Comedy): Portland, Ore.—indef.
LITTLE Boy Blue (Henry W. Savage): Durham, N. C., 17. Raleigh 18. Florence, S. C., 19. Wilmington, N. C., 20. Charlotte 22. Greenville, S. C., 23. Asheville 24. Knoxville, Tenn., 25. Nashville 26. 27. Chattanooga 29. Rome, Ga., 30.
LITTLE Millionaire, Pulaski, Va., 17. Bristol, Tenn., 18. Johnson City 19. Knoxville 20. Asheville, N. C., 21. Spartanburg, S. C., 22. Abbeville 24. Athens, Ga., 25. Greenville, S. C., 26. Charlotte, N. C., 27.
MACDONALD, Christie (Werba and Luescher): N. Y. C. Sept. 8—indef.
MARY'S Lamb (G. David Pittmann): Galveston, Tex., 17. 18. Houston 19-21. San Antonio 22-24. Austin 25. Temple Oct. 2. Waco 3.
McFADDEN'S Flats: Houston, Tex., 17. Bay City 18. El Campo 19. Eagle Lake 20.
McINTYRE and Heath (John Cort): Boston 15-27. New Haven 29. 30. Hartford Oct. 1. Schenectady 2. Albany 3. 4.
MERRY Martyr (Klaw and Erlanger): Boston Aug. 30—indef.
MIDNIGHT Girl (Adolf Philipp): N. Y. C. Sept. 1—indef.
MONTGOMERY and Stone and Elsie Janis (Chas. Dillingham): Chic., Sept. 1—indef.
MUTT and Jeff: Louisville 14-20.
MUTT and Jeff in Panama (Co. O: R. H. Garfield): Burlington, N. J., 17. West Chester, Pa., 18. Columbia 19. Annapolis, Md., 20. Frederick 21. Hanover, Pa., 22. Carlisle 24. Chambersburg 25. Hagerstown, Md., 26. Martinsburg, W. Va., 27. Staunton, Va., 29. Charlottesville 30.
MUTT and Jeff in Panama (Co. D: Joe Pettingill): Johnstown, N. Y., 17. Little Falls 18. Herkimer 19. Oneida 20. Utica 22. 23. Oswego 24. Syracuse 25-27. Rochester 29-Oct. 4.
NEWLYWEDS and Their Baby: Shawhegan, Me., 17. Waterville 18. Brunswick 19. Bath 20. Berlin, N. H., 22. Newport, Vt., 23. Sherbrooke, Que., 24. Quebec 25-27. St. Johnsbury, Vt., 29. Barre 30.
OH! Oh! Delphine (Klaw and Erlanger): N. Y. C. 15-20.
OLYMPIC Park Opera (Franklin and Bagrot): Newark, N. J., May 30—indef.
PASSING Show of 1912 (Messrs. Shubert): Toledo 22.
PASSING Show of 1913 (Messrs. Shubert): N. Y. C. June 24—indef.
PRINCE of To-night: Elkhorn, Wis., 17. Galena, Ill., 18. Sterling 19. Morrison 20.
PRINCESS Musical Comedy (Elbert and Getchell): Des Moines Aug. 24—indef.
PURPLE Road (Jos. M. Gaites): Phila., 1-27.
QUAKER Girl: Cleveland, O., 15-20.
RED Canary (Mackay Production Co.): Balto., 29-Oct. 4.
RED Rose (John C. Fisher): Oswego, N. Y., 17. Fulton 18. Geneva 19. Amsterdam 20. Schenectady 22. Albany 23. 24. Kingston 25. Middletown 26. Poughkeepsie 27. Newburgh 29. Port Jervis 30. Dover, N. J., Oct. 1. Easton, Pa., 2. Allentown 3. Scranton, 4.
RING, Blanche (Frederic Mackay): Buffalo 15-20. Pittsburgh, Pa., 22-27. Beaver Falls 29. E. Liverpool, O., 30.
ROBIN Hood (Dan. V. Arthur): Bluefield, W. Va., 25. N. Y. C. Sept. 15—indef.
ROB Roy (Dan. V. Arthur): Sept. 15—indef.
SEVEN Hours in New York (Wee and Lambert): Quebec, Can., 15-20. St. Johnsburg, Vt., 22. Barre 23. Burlington 27. Plattsburg, N. Y., 29.
SIDNEY, George (A. W. Herman): Cleveland, O., 15-20. Norwalk 22. Tiffin 23. Kenton 24. Waukesha 25. Urbana 26. Greenville 27. Cinti. 28-Oct. 4.
SMART Set: Temple, Tex., 20. Waco 21.
SUNNY South (J. C. Rockwell): Pittsburg, N. H., 17. Derry 18. Woodsville 19. Morrisville 20. Ashland 22. Woodsville 23. Bradford, Vt., 24. Jackson, N. H., 25. Littleton 26. Whitefield 27. Lancaster 29. Berlin 30. Groveton Oct. 1. Island Pond, Vt., 2. Colebrook, N. H., 3. W. Stewartstown 4.
SUNSHINE Girl (Chas. Frohman): N. Y. C. 1-20. Boston 22-Oct. 18.
THE Yankee Man of Oz (Oliver Morosco): Cinti., 14-20. St. Louis 21-27. Kansas City 28-Oct. 4.
TIVOLI Comic Opera: 'Frisco Aug. 31—indef.
TRIP to Washington (Harry Askin): Chic., Aug. 24—indef.
WHEN Dreams Come True (Philip Bartholomae): N. Y. C. Aug. 18—indef.

MINSTRELS

BIG City (John Vogel's): Worcester, O., 27.
DE RUE Brothers: Honeoye Falls, N. Y., 17. Caledonia 18. Batavia 19. 20.
DUMONT'S (Frank Dumont): Phila., Aug. 30—indef.
FIELD'S Al. G. (Elmer Orard): Richmond, Va., 15. 17. Norfolk 18. 19. Durham, N. C., 20. Charleston, S. C., 22. Augusta, Ga., 24. Atlanta 25-27. Nashville, Tenn., 29. Memphis Oct. 1. 2. Birmingham, Ala., 3. 4.
GEORGE Evans's Honey Boy (Daniel Shea): Buffalo, N. Y., 15-20. Sharon, Pa., 22. New Castle 23. Beaver Falls 24. Warren, O., 25. Canton 26. Akron 27. Cinti. 29-Oct. 4.
O'BRIEN'S, Neil: Peoria, Ill., 24.
PRIMROSE and Dockstader (Earl Burgess): Mansfield, O., 17. Sandusky 18. Toledo 19. 20. Harrisburg, Pa., 21.
RENIX Brothers: Windom, Minn., 16-18.

BURLESQUE EASTERN WHEEL

AL. REEVES'S Beauty Show (Al. Reeves): Albany, N. Y., 15-17. Worcester, Mass., 18-20. Boston 22-27.
AMERICAN Beauties (Dave Gerau): Minneapolis 15-20. St. Paul 21-27.
BEAUTY, Youth and Folly (Wm. V. Jennings): Hyracuse, N. Y., 15-17. Utica 18-20. Montreal 22-27.
BEAUTY Parade (Ed. Schaefer): B'klyn 8-20. N. Y. C. 22-Oct. 4.
BEHMAN Show (Jack Singer): Chic., 14-20. Detroit 21-27.
BELLES of Beauty Row (Harry P. Dixon): Indianapolis 14-20. Chic. 21-27.
BEN WELCH (Joe Lieberman): Louisville 14-20. Indianapolis 21-27.
BIG Frolic (Ed. Daley): Detroit 15-20. Toronto 22-27.
BIG Jubilee (Jas. Weedon): N. Y. C. 15-20. B'klyn 22-27.
BON Ton Girls (Frank Mc-Alear): Kansas City 14-20. Omaha 21-27.
BOWERY, The (Geo. Harris): Phila., 15-20. Balto. 22-27.
BROADWAY Girls (Louis Oberwerth): Chic., 14-20. Cincinnati 21-27.
COLLEGE Girls (Harry Hedges): N. Y. C. 15-27.
COLUMBIA (L. J. McCarthy): Newark, N. J., 15-20. Phila. 22-27.
CRACKERJACKS (Chas. H. Arnold): Prov., R. I., 15-20. Boston 22-27.
DAVE Marion's Own (Bob Travers): B'klyn 15-27.
DREAMLAND (Dick Fulton): Springfield, Mass., 15-17. Albany, N. Y., 18-20. N. Y. C. 22-27.
FOLLIES of the Day (Jack McNamara): N. Y. C. 8-27. Hoboken 22-27.
GAY New Yorkers (Jake O'Rourke): Toronto 15-20. Buffalo 22-27.
GAYETY Girls (Bob Simons): Pittsburgh 15-20. Cleveland 22-27.
GINGER Girls (Emanuel Rosenthal): Chic., 14-20. St. Louis 21-27.
GIRLS from Rapeland (H. W. Chipman): B'klyn 15-20. Paterson 22-27.
GIRLS from Starland (Chas. Donaghue): Milwaukee 15-20. Chic. 21-27.
GIRLS from the Great White Way (Davis Gordon): Minneapolis 21-27.
GOLDEN Crook (Jas. Fulton): Phila. 15-20. N. Y. C. 22-27.
HAPPY Widows (Wm. Fennessy): N. Y. C. 15-20. Brighton 22-27.
HARRY Hastings (Jack Lovz): St. Louis 14-20. Kansas City 21-27.
HONEYMOON Girls (Harry Leon): Balto. 15-20. Washington 22-27.
LIBERTY Girls (Alex. Gorman): Montreal 15-20. Albany 22-24. Worcester 25-27.
LOVE Makers (Ira A. Miller): Omaha 14-20.
MOLLIE Williams (Phil Isaacs): N. Y. C. 15-20. Brooklyn 22-Oct. 4.
QUEENS of Paris (Joe Howard): Cinti. 14-20. Louisville 21-27.
ROBIE'S Biz Show (Joe Robie): Buffalo 15-20. Rochester 22-27.
ROSE Sydell (Harry Thompson): Washington 15-20. Pittsburgh 22-27.
ROSELAND Girls (Walter Greven): Hoboken 15-20. Cincinnati 22-27.
ROWLAND Fenny Girls (Louis Hyman): Boston 15-20. N. Y. C. 22-27.
SOCIAL Maids (Bob Cohen): Toledo 14-20. Chic., 21-27.
STAR and Garter (Harry Rose): St. Paul 14-20. Milwaukee 21-27.
TAXI Girls (Louis Hertig): Cleveland 14-20. Toledo 21-27.
TROCADERO (Frank Pierce): Rochester 15-17. Syracuse 18-20. Utica 22-24. Albany 25-27.
VANITY Fair (Wm. S. Clark): Cincinnati 15-20. Providence, R. I., 22-27.
WATSON, Billy (Dan Guggenheimer): Boston 15-20. Springfield 22-24. Albany 25-27.
WATSON Sisters (Geo. Beltram): Paterson 15-20. Newark 22-27.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCH Baird's Biz Show (Billy Dunn): Kansas City 14-20.
CRUSOE Girls (Chas. Robinson): Pittsfield, Mass., 15-17. Holyoke 18-20. Boston 22-27.
DANDY Girls (Chas. Crosswell): Scranton 15-20. Penn Circuit 22-27.
DOLLY Dimple Girls (Sutter and Leavitt): Chic., 7-20. Detroit 21-27.
FAY Foster (Jos Oppenheimer): Indianapolis 14-20. St. Louis 21-27.
FOLLIES of Pleasure (Rube Bernstein): Utica, N. Y., 15-17. Schenectady 18-20. Pittsfield, Mass., 22-24. Holyoke 25-27.
GIRLS from the Follies (Harry Strouse): St. Louis 14-20. Kansas City 21-27.
HIGH Life Girls (Frank Calder): Cinti. 14-20. Indianapolis 21-27.
HONEY Girls (Barnard and Zeiger): Boston 22-27.
MAY Howard's Girls of All Nations (J. D. Barton): Buffalo 15-20. Utica 22-24. Schenectady 25-27.
MIETH Makers (Sam Mieth): Bridgeport 15-17. Bridgeport 18-20. Lowell 22-24. Lawrence 25-27.
MONTE Carlo Girls (Jos. Gallagher): Chic., 15-20.
MULL, Jos. Big Show (Jos. Mull): Lowell 15-17. Lawrence 18-20.
PARISIAN Widows (Geo. Williams): N. Y. C. 15-20.
PROGRESSIVE Girls (Jack Reid): Chic., 15-20.
REVUE Girls (Chas. Franklin): Phila., 15-20.
STARS of Stageland (Al. Reeves): Scranton 15-20.
SUNSHINE Girls (Frank Hunting): Boston 15-20.
TANGO Girls (Geo. Peanut): Cleveland 15-20.

MISCELLANEOUS

HOFFMAN, Gertrude, and Richardson and Gerard (Gerard's Imperials): Atlantic City 15-20. Washington, D. C., 22-27. Baltimore 29-Oct. 4.
HOOSIER Girls (Chas. Mahoney): Phila., 15-20.
MARCELLE, Lina, and Tango Kings: Phila., 15-20.
THURSTON (Jack Jones): N. Y. C. 15-27. Penn. 29-Oct. 4.

FOUNDED IN 1884

American Academy of Dramatic Arts
AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES:
FRANKLIN H. SARGENT, President
DANIEL FROHMAN JOHN DREW
AUGUSTUS THOMAS BENJAMIN F. ROEDER

A Practical Training-School for the Stage
Connected with Mr. Charles Frohman's Empire Theatre and Companies
THE FALL TERM WILL BEGIN OCTOBER 27
For Catalogue and information apply to
THE SECRETARY, Room 141, Carnegie Hall, New York

THE NATIONAL CONSERVATORY
OF
DRAMATIC ART, ELOCUTION and ORATORY
OPEN THE YEAR ROUND
UNDER THE DIRECTION OF **F. F. MACKAY**
Special Attention Given to Courses for Teachers of Elocution and Physical Training. Actors Coached in Special Characters and All Dialects.
OFFICE HOURS, FROM 9 A. M. TO 6 P. M.
SUMMER CLASS NOW OPEN
Send for Prospectus. 19-23 W. 44th St., near 5th Ave., NEW YORK, N. Y.

WRITE TO-DAY FOR
THE ART OF ACTING by F. F. Mackay
"'Tis full of solid wisdom for the student of our Art." Edwin Booth.
Address F. F. MACKAY, as above. Price, $5.

ALVIENE SCHOOLS of DRAMATIC ARTS
and Allied Schools of Action
DRAMA AND ORATORY | OPERA AND SINGING | STAGE DANCING
ALVIENE PLAYHOUSE Exclusively for STUDENTS' STOCK CO. and Matinee Performances assuring New York Appearances and Engagements
Claude M. Alviene, President, and a Faculty of twenty-four prominent instructors. Write for information (mention study desired) and illustrated catalogue, "How Thousands of Children and Actresses (late graduates) Succeeded." Theatrical Agents and Managers supplied. Booking and Producing. Courses now forming. 20th year. Beginners and advanced students accepted.
Address as above to
SECRETARY, SUITE 11, GRAND OPERA HOUSE, 309 WEST 23d STREET, NEW YORK

CHICAGO, ILL., KIMBALL HALL. **THE ALDEN SCHOOL OF ACTING**
Successful Stage Careers Made
possible by our Thorough Practical Courses. Limited to applicants with natural ability.
Write us now for particulars.
MR. LESTER ALDEN, Director Address DR. H. T. GROVE

VAUDEVILLE

Elizabeth Jordan's Playlet Reveals Mysteries of the Beauty Parlor; Nora Bayes Returns in a Singing Skit

White, N. Y.

CECELIA SANTON,
One of Vaudeville's Latest "Discoveries."

SOME women have beauty, some achieve beauty, and others have beauty thrust upon them. Beauty Is Only Skin Deep gave a glimpse of femininity in all three stages at the Fifth Avenue Theater last week.

The sketch—William A. Brady's first vaudeville production—is a condensed version of Elizabeth Jordan's drama of last season, The Lady from Oklahoma. It discloses a beauty parlor and reveals the latest methods in "putting it over" on nature. To the beauty shop comes Mrs. Joel Dixon. She is the wife of a senator, who believes he has outgrown the companion and helpmate of his poorer days. There is a dashing Washington widow on the horizon, and Mrs. Dixon is planning to get beautiful quick and make a last stand in the fight to win back her husband.

The beauty parlor is amusing with its blasé hairdressers and slangy manicures. The sketch itself is talky. Nothing really happens save a chance meeting in the shop between the wife and the adventuress, which leaves the former more determined than ever to win out. "Skin me if you must!" she cries to the surprised beautifiers. Still, the whole thing is a novelty, and it is entertaining. Without claiming a knowledge of coiffures, it can be said that the hairdresser didn't seem to succeed with the Oklahoma lady's hair; at least on Monday.

Jean Adair's Mrs. Dixon is human and appealing. She holds the audience's sympathy. Ada Curry made her part of the society friend stand out; and Louise Everts does the head specialist with realism. The staging is elaborate.

Beauty Is Skin Deep isn't dramatic enough to go beneath the cuticle; but it is clever and amusing.

Edwin Arden offers a virile portraiture of a Canadian backwoods trapper in A. H. O'Donnell's playlet, The Man From the North; but the sketch itself is pretty slender and of shaky construction. The opening curtain discloses James Carter, wealthy and respected, in his New York home. His daughter is about to return for her last year at boarding school. He should be happy; but, in his first lines, he tells himself—and the audience—that "the past is dead, there are no ghosts," forgetting that things happen quick in vaudeville. Then Jacques Du Bois, in fur coat, beaver hat and thick boots, appears in the doorway. "Don't stare at me like that," trembles the Hon. Mr. Carter. A few words more discloses that Jacques is another Music Master in quest of his daughter and the man who ran away with his wife. It's easy to guess the rest. Carter is the man, and the wife is dead. Jacques finally realises that the girl cannot leave the life she knows for the lonely desolation of the North. He talks a lot about vengeance; but finally the father starts with the daughter back to school. Jacques sticks his knife into the parlor table and gathers up his fur coat as the curtain falls. Perhaps this is the quintessence of vengeance; and the two are going on a certain railroad now in the limelight. But, on second thought, it does seem a rather tame climax.

Mr. Arden contributes a striking characterization that almost makes you forget the sketch in its vigorous force. But The Man From the North lacks direction.

The Ward Brothers scored with their English Johnny patter and nimble dances at the Fifth Avenue. Augusta Glose's pianologue is a parlor act, not a vaudeville offering. The best thing she does is the kid rag doll song. The other numbers and the limericks lack appeal.

Those informal entertainers who answer themselves—see—and everything, seem to be breaking out on every bill. Doc O'Neil, who is one of them, offers that "shall I tell them this one—yes, tell 'em—all right, I will," patter. We might forgive the "doc" if he didn't sing "What'je Mean, You Lost Your Dog." This can only be described as nothing at all set to music—an utterly inane lyric.

Fritzi Scheff, dashingly gowned, was in as delightful voice during her second week at the Palace as at her debut, and she won her audiences anew with her charming rendition of "Kiss Me Again" from Mlle. Modiste.

The Six American Dancers have an admirable turn; original of conception and attractive to the eye. The dance of the six periods of American history is novel and pretty, and the act won a solid hit.

Joe Jackson really offered more laughs than all the rest of the week's entertainers combined. Of course, it's broad comedy, but Jackson is really funny as the coy and bashful hobo, who meets with all sorts of experiences on an antiquated bicycle, which comes to pieces at unexpected moments.

Ernst Schneider, Berlin.

SAHARET,
Famous Danseuse Coming to the Palace.

Sarony, N. Y.

NORA BAYES,
At the Palace This Week in Songs.

At the Colonial, Nora Bayes offered a new singing sketch. The programme went into details, saying "foolishness compiled by Raymond Peck, made foolisher by Aaron Hoffman, put through the paces by George Marion."

Everyone admitted the programme's accuracy about Mr. Hoffman's work. The offering, with Miss Bayes's colorless supporting company, was a "fiver," being withdrawn late in the week. Miss Bayes continued in her songs and the skit's one element of novelty, a rag romance to turkey-trotting music, was retained. The hero, a bear in Wall Street, rag-adores the heroine, despite her "past" with a sin-copating chauffeur, who has taught her to waltz.

There are few singers who equal Miss Bayes in "putting over" their songs. To provide her with a sketch is unnecessary.

Edward Abeles still has his thoroughly amusing comedy, He Tried To Be Nice, by Grant Stewart. The skit is delightfully funny, Mr. Abeles playing a husband who, upon reading that most wives are neglected, decides to reform. The young woman is so surprised at his unusual attentions that she suspects all sorts of things, and starts to go home to mother. So, when peace is finally restored, the husband decides to let well enough alone in the future. Mr. Abeles is a deft and clever light comedian, and he is at his best in the Stewart playlet. Charlotte Lander gives satisfactory support.

Ray Eleanor Ball has an attractive violin act; offered at the Colonial. Billy Gould and Belle Ashlyn appeared. Miss Ashlyn's comedy methods needs the soft pedal. Hunting and Francis helped to perpetuate that historical joke, "Are you going to dine anywhere Tuesday? No. You'll be awfully hungry Wednesday."

The Keatons have a knockabout act. The highest point of the comedy comes when the father and son play the anvil chorus on each other's heads with brooms. This is, of course, very delicate and subtle.

FREDERICK JAMES SMITH.

White, N. Y.

JESSE L. LASKY,
One of Vaudeville's Foremost Producers.

PERCY WILLIAMS'S DENIAL

Published Statement Declared to Be Untrue and Unauthorized in Letter to E. F. Albee

A letter from Percy G. Williams to E. F. Albee, general manager for B. F. Keith and general manager of the United Booking Offices, has been made public. The letter brands as untrue a recent published statement regarding Mr. Williams and Mr. Keith. The letter follows:

"NEW YORK, Sept. 6, 1913.

"E. F. Albee, Esq., Putnam Building, New York.

"DEAR MR. ALBEE.—I have had my attention called to an article that appeared in a recent number of a theatrical weekly, which states that I am thinking of re-entering the vaudeville field, the reason given being that I am dissatisfied with the way Mr. Keith is managing the theaters he purchased from me last year.

"It is, I am sure, needless for me to say that the article is absolutely untrue and unauthorized, and that I never made such a statement to any one.

"I am pleased to learn that the profit from the theaters that were formerly under my management was equal, the past season, to the year before, and I consider this a splendid showing, considering the many new conditions and new oppositions that came up during the last few months.

"When Mr. Keith purchased these various properties he had a perfect right to do as he pleased with them, and I have sufficient confidence in his ability and judgment to feel assured that he will continue to manage them successfully.

"With best wishes, most sincerely yours,
"(Signed.) PERCY G. WILLIAMS."

BROOKLYN VAUDEVILLE

Van and Beaumont Sisters at Orpheum and Belle Baker at Bushwick Score

BROOKLYN, N. Y., Sept. 10.—Billy B. Van and the Beaumont Sisters in their one-act skit, Props, provided good wholesome comedy for the patrons of Keith's Orpheum Theater. The dainty Ciara Ings with her clever selection of songs rivaled the headliners for popularity, while Duffy and Lorenze, Conly and Webb, Charles D. Webber, Bernard Granville and others maintained the high standard of attractions for which the Orpheum is noted.

There was much rivalry for the coveted position at Keith's Bushwick Theater, but Belle Baker with her classic entertainment should be heralded as the winner. Her reception demonstrates that her popularity with Brooklyn theatergoers is not waning. Bert Fitzgibbon, the original Daffy Dill, simply rioted 'em with his crazy oddities, while Allen Dinehart and Ann Heritage, Mortimer McRae and Gertrude Cleggin, Charles and Fanny Van, and Harry Tighe offered high-class variety.

J. LEROY DAUB.

ROSS AND FENTON IN VAUDEVILLE

Vaudeville will welcome back Charles J. Ross and Mabel Fenton in October. Mr. Ross closed his season in The Passing Show of 1912, on Sept. 13, and, with Miss Fenton, is preparing a variety production of Antony and Cleopatra. Mr. Ross and Miss Fenton are to be supported by a company of three associate players and the offering will open at the Majestic Theater in Chicago. Alf T. Wilton is the booking representative.

GABY DESLYS WARMLY WELCOMED

Gaby Deslys was given a very hearty welcome at the opening of her London season at the Palace recently. Mlle. Deslys appeared deeply touched by her reception in the sketch, A la Carte, and made a little speech.

One of the sensational features of the three scenes discloses a Parisian swimming club with girls in bathing costumes. Mlle. Deslys makes a piquant Ninon, according to the London critics, and Harry Pilcer was well received.

EDWARD PEPLE'S "THE GIRL"

Jesse L. Lasky Produces Playlet with Brandon Hurst as Star—Other Lasky Offerings

Brandon Hurst is this week trying out at Union Hill a new dramatic playlet, The Girl, by Edward Peple, who wrote The Prince Chap, The Littlest Rebel, and other plays. Jesse L. Lasky is making the production.

At Elizabeth, N. J., Mr. Lasky is breaking in his latest musical production, The Spring Girl. Mary Roberts Rinehart and Cecil De Mille are the authors and Allan Brooks is featured.

Ben Linn is making his first American appearance since his London hit at the Victoria this week under Mr. Lasky's direction.

On Sept. 22 the busy producer will give Utica a first glimpse of his new act, Clownland, in which Babette and Henry Marshall are prominent.

PRESIDENT AT KEITH'S

Sees His First Vaudeville Performance and Enjoys Eddie Foy and Other Acts

President Wilson saw his first vaudeville performance last week when, accompanied by Dr Cary Grayson, of the Navy, he went to Keith's (formerly Chase's) Theater. The President was particularly anxious to see Eddie Foy, who headed the bill.

The President had always believed that he would not care for vaudeville. After seeing Mr. Foy and the Keith bill, he confessed that he had been agreeably disappointed.

SIGN WITH MARCUS LOEW

Marcus Loew signed two well-known teams last week when he secured Montgomery and Moore, recently featured in Hanky Panky, and Fields and Lewis, well known in their skit, The Misery of a Hansom Cab.

It will be the first time that Montgomery and Moore have ever played what is called the "small time." These engagements, following those of Ching Ling Foo and Andrew Mack, indicate that the Loew circuit is making an unusual bid for public favor.

OWEN McGIVENEY RETURNING

Owen McGiveney sailed on Saturday on the *Lusitania* from Liverpool. He will open his season on United time booked by F. W. Stoker, at Utica, on Monday. Mr. McGiveney has a long route for his protean act, Bill Sykes.

MISS GALLOWAY BEGINS TOUR

Louise Galloway began her vaudeville season on Monday at Wilmington, Del. Miss Galloway is again offering Edgar Allan Woolf's playlet, Little Mother, and is booked for thirty weeks. Her supporting company numbers John Butler, Jean Reece, and Alleyne Picard.

HORACE GOLDIN BOOKED

Horace Goldin, who has been appearing at the Palace in his magical act, has been given time over the Orpheum circuit, preceded by some booking on United time. This week he is playing in Buffalo. F. W. Stoker is handling the booking.

LONG COLONIAL ENGAGEMENT

Maurice and Walton begin an indefinite engagement at the Colonial Theater next week. They will appear at the Colonial for at least a month in the tango and other modern dances. Maurice and Walton have been appearing in Europe and have just closed an engagement at Deauville.

YORKE AND ADAMS BACK

Yorke and Adams, the Hebrew comedians, will make their first appearance since their recent trip abroad at the Victoria Theater on Sept. 29. Yorke and Adams will have a new act by Thomas J. Grey. Alf T. Wilton is at the helm.

MISS SCHEFF AT ALHAMBRA

Fritzi Scheff has been signed to appear at the Alhambra during the week of Sept. 29.

TO OFFER NEW OPERETTA

Forrest Huff and Fritzi von Busing, late with The Merry Countess and last season briefly in vaudeville, have secured a new operetta. They will shortly be seen under Alf T. Wilton's direction.

DOLCE SISTERS ON ORPHEUM TIME

The Three Dolce Sisters are routed over the Orpheum time by Alf T. Wilton. They open at Omaha on Sept. 28.

THOMAS WISE BEGINS SEASON

Thomas Wise opened his regular season on the Orpheum circuit in Memphis, Tenn., on Monday, in the one-act play, Like Father Like Son, by Guy F. Bragdon.

BINGHAMTON THEATER REOPENS

The Stone Opera House, Binghamton, N. Y., one of the best managed vaudeville houses in New York State, has reopened for the season. Fred Gillen continues as manager. The Helm Children began their season there last week.

TWO-A-DAY NOTES

Nora Bayes Reconstructs Act—Reunion of Tom Lewis and Sam Ryan—Success of the Palace

BY WALTER J. KINGSLEY.

Nora Bayes has changed her act. She opened at the Colonial last week in a driveling conglomeration of foolishness that was only redeemed by her songs, which emerged from the general gloom like the sun peering through a fog. On the advice of Eddie Darling, Miss Bayes cut out the sketch and did a straight singing act on Friday night. The result was marvelous. The great Nora Bayes was once more with us and the audience could not hear enough of her. At the Palace this week she is repeating her triumph. No woman living can get a song over better than Nora Bayes, but she should tie a tin can to all excess baggage in her act. Harry Clark shows up to excellent advantage in the travesty on ragtime, and as Miss Bayes is using him now he is useful, but the other players in the awful production of early last week nearly relegated this great artiste to the also-ran class.

The reunion of Tom Lewis and Sam Ryan is the best news "big time" vaudeville has had this season. They are a wonderful team, and every bill that cards them is sure of one riotous hit. They first joined out together in 1900 and won immediate popularity in the two-a-day. Then George M. Cohan came along and featured them in Little Johnnie Jones, where both became famous in a night. They appeared in other Cohan productions, Lewis especially creating some of the young author's greatest comedy roles. Ryan drifted back to vaudeville, but both men felt lost when separated. Now they are together again and insist that this time it is for life. Let us hope so, for two cleverer Hibernians are not to be found anywhere. They resumed their activities at the Fifth Avenue next week and a rousing reception is being arranged for them by their admirers.

Gertrude Barnes is being booked solid these days at a top-notch salary. "That wonderful girl" has no open time left before next June, and she is correspondingly happy after her long and game struggle for recognition. She richly deserves her success.

Take it from me that Irving Berlin and Belle Baker will never work together in vaudeville. Neither one needs the other, for both are great. Vaudeville is Belle Baker's business, but it is only an episode with Berlin, who appears when he feels like it. Miss Baker is eager to work all the time and Berlin only some of the time, so it is hardly likely that the world famous composer and the great character comedienne will form a partnership.

B. F. Albee is making the Palace Theater the greatest vaudeville house in the world. His designs for decoration and furnishing made it from the first the most beautiful and the most comfortable house in America, and now that he is directing the composition of the best vaudeville bills ever shown anywhere, the Palace is a gorgeous Keith triumph. E. F. Albee has a rigorously logical mind; he thinks in straight lines, and his inevitable discovery of any weakness is sometimes uncomfortable for his subordinates, who all know that the best policy is to make a clean breast of any mistakes, for the "Chief" is sure to find them out. His conduct of the Palace shows clear and accurate thinking and a splendid dash in carrying out great projects. I predict that the music hall magnates of Europe will soon be visiting New York to study the Palace, which represents Keith showmanship in its perfect culmination.

When Percy G. Williams sold his theaters to Mr. B. F. Keith, the sale was absolute. They are his to manage as he sees fit and to devote to whatever purposes he desires. In view of the fact that Mr. Keith is the creator and the inspiration of American vaudeville, it is evident that his conduct of the former Percy G. Williams circuit is intelligent and progressive. I know of positive and certain knowledge that the first season of Keith control, in the face of new and powerful opposition, was as prosperous as during the best year of Williams management, and despite costly bills and lavish improvements the profit was so great that a portion of it was devoted to the cash purchase of the site and the erection of a magnificent new theater, seating 3,000 people, in Brooklyn, to be added to the circuit later this season. Mr. Keith is meeting every financial obligation that he incurred when he bought Williams out. Further than that, Williams has no other than a natural sentimental interest in the circuit. Mr. Keith's vaudeville efforts are so vast that these houses are but an incident in his day's work. The statement published in a rival theatrical newspaper insinuating that Williams is displeased with the Keith management of his former properties is too ridiculous for words. He has nothing whatever to say about the direction, but he has put himself on record as saying that the theatrical holdings which he sold to Mr. Keith have materially increased in value under his management, and from what I know of his plans will continue to do so.

Wass, N. Y.

CLIFTON CRAWFORD,
Brilliant in Songs and Recitations.

Verbatim report:

Music Publisher.—"You say that you like 'Good-bye, Summer'; what salary do you want to sing it for the next few months?"

Headliner.—"Make a price."

Music Publisher.—"We pay different prices, and I haven't my price book with me. How much do you want? Miss Leroy didn't ask a cent for singing the song, she liked it so much."

Headliner.—"Come on, say something."

Music Publisher.—"How about fifty dollars a week."

Headliner.—"For ——'s sake!"

Music Publisher.—"That's important money."

Headliner.—"Do you want my husband to sing it? He can gargle it for fifty bones."

Music Publisher.—"My God! No! I would give you a hundred not to have him sing it, but I'll only give you fifty to sing it yourself."

Headliner.—"Travel!"

Another verbatim report:

Press Agent.—"Have you any suggestions for a story, Miss Terre Haute?"

Headliner.—"Stick dirt in the papers about me, kid, that's what got's me the change. They gave me the lead 'ha! ha!' until me and my manager got into trouble for putting on a piece whose comedy dealt with the common or garden germ that makes the big acts in The Fight and The Love so painfully reminiscent, and then I was worth $2,500 a week. Art? Hard work? Piffle!"

Francis Wilson is in line for vaudeville headlining and John Drew says he means to try the two-a-day before quitting the stage. Miss Barrymore has converted both of these stars to a belief in the vaudeville stage.

VAUDEVILLE NOTES

Florence Mackie has closed her [illegible] engagement with the Manhattan Opera company at Elmira, N. Y., and will be seen again this season with Harold Crane in Edgar Allan Woolf's The Key to the Door.

Will Dillon, "the man with a thousand songs," was back on Broadway last week with a healthy vacation tan and a lot of new melodies.

Billy Gould and Belle Ashlyn are booked over the Orpheum circuit. They conclude at Milwaukee in March.

NELLIE DONEGAN REYNOLDS,
Graceful Roller Skater.

FLORENCE MAY SMITH SCORES

Florence May Smith scored at her appearances last week in Detroit with her new singing act. The Detroit vaudeville reviewers were especially enthusiastic over her work and her act, which was pronounced distinctive, dainty, and striking.

The Detroit *News* referred to her as a "dainty little prima donna" and commented upon her "exquisitely lilting voice." Miss Smith will soon be seen in the Eastern theaters.

BERT LESLIE BOOKED SOLID

C. Blanche Rice has been engaged for the season with Bert Leslie to support him in the slang sketch, Hogan the Painter, and also to create a part in his new playlet, Hogan the Barber. Mr. Leslie has a season of forty-five weeks solid booked and will play the Victoria, opening on Sept. 29. This week he is at the Shubert Theater in Utica.

PUGILISTS IN TWO-A-DAY

Frank Moran, who recently defeated Al. Palser, and Joe Jeannette will make a joint vaudeville appearance at the Victoria on Sept. 29.

TO HEAD HER OWN COMPANY?

Reports from the West carry the rumor that Irene Franklin may head her own vaudeville company after she ends her tour of the Orpheum time in December.

CURRENT BILLS

Palace—Nora Bayes and company, Nance O'Neil and company, the Dunbars, Arthur Aldridge, Lola Merrill and Frank Otto, Howard and Ratcliff, Billy McDermott, Belle Hathaway's Jungle Comedians, Hale and Patterson, Thaw Pictures.

Fifth Avenue—Digby Bell and company, Frank Fogarty, Julie Ring and company, Bowers, Walker and Crocker, Hunting and Francis, Billy Rogers, Miller and Vincent, Louis Stone, Asard Brothers, Cassaro.

Colonial — Amelia Bingham, Gus Edwards's Song Revue, B. L. Goldberg, Edmond Hayes and company, James Duffy and Mercedes Lorenze, Bert Melrose, McMahon, Diamond and Clemence, Gasch Sisters, Flying Russels, Thaw Pictures.

Alhambra — Frank Sheridan and company, Belle Baker, Harry Tighe and company, Charles and Fanny Van, Three Keatons, Madden and Fitzpatrick, Miller and Mack, Juggling Mowatts, the Stanleys, Thaw Pictures.

Bronx—Adele Ritchie, Valerie Bergere and company, Courtney Sisters, La Titcomb, Paul Kleist, Cameron and O'Connor, Smith, Cook and Brandon, Kramer and Morton, MacRae and Clegg, Thaw Pictures.

Union Square—Florence Tempest, Fredrina Simons and company, Barry and Wolford, Wilbur Mack and Nella Walker, Lorraine and Dudley, Porter and Sullivan, La Toy Brothers, Three English Girls.

Victoria—Mrs. Evelyn Nesbit Thaw, McKay and Ardine, the Bergens, Arnaut Brothers, Miss Leitzel, Cabaret Trio, Ben Linn, Lauchlin's Dogs, Work and Play, the Condons, Miller and Spence.

S. AND C. IN ANTIPODES

Hugh McIntosh Affiliates Australian Circuit with Sullivan and Considine

Reports that the Sullivan and Considine circuit is now affiliated with the Australian circuit controlled by Hugh McIntosh have been verified in New York. At the New York offices it was stated that the negotiations for the deal had been in progress for some time.

Mr. McIntosh was recently in New York, en route to London. While in America Mr. McIntosh conferred with President John W. Considine and General Manager Fred W. Lincoln, of the Sullivan and Considine circuit, and the deal was closed. Under the terms of the contract the American circuit will be interested, with Mr. McIntosh, in the control of the twenty-seven Australian vaudeville houses.

This means that vaudeville artists playing the S. and C. time can appear through Australia and that players appearing in the Antipodes will be seen in American theaters.

A deal for six Cuban houses has also been closed. Among the artists and acts which signed contracts for the Australian tour are Louise Mayo, Harry Mayo and Jack Allman, The Bower of Melody and Happiness.

TABLOID CONFERENCE

Meeting Held in Chicago and Routes Outlined for Season—Good Business Reported

CHICAGO, Sept. 16.—A meeting of the heads of the tabloid interests was held in the Majestic Theater Building last week, and routes were laid out for seven attractions. A general discussion was held regarding tabloid endeavor.

The tabloid shows now on the road are doing a business which is gratifying to the producers and more than satisfactory to the managers. The shows sent out so far this season are considered better than those presented last season. The tabloid people insist that the future success of tabloid depends upon making the shows first class.

L. F. Allardt reported that the tabloids seen to date on the Allardt-Thielen circuit had reaped big business. He referred to the return engagement of The Sunny Side of Broadway, at the Orpheum in Hammond. He caught it on the Sunday when it packed the theater three times and turned away a crowd that he estimates fully 1,000 people. The consensus of opinion among association representatives is that tabloid can be developed into a paying proposition if the shows are kept at a sufficiently high standard.

There is quite a good deal of tabloid activity in Chicago at this time. The Wolf opened Sept 15 at Waukegan, Ill.; Boyle Woolfolk's Buster Brown opened Sept. 11 at the Orpheum, Gary, Ind., with Master Rice featured. Boyle Woolfolk's Petticoat Minstrels opened Sept. 14; his Seminary Girl, with Knute Erickson, opened Sept. 11, and his The Girl Question, with Raymond Paine, will open Sept. 21. Paid in Full opened at the Orpheum, in Hammond, on Sept. 11, and L. F. Allardt is advised that everything went off fine. Norman Friedenwald's A Jolly Mix-up opened at the Princess Theater, Nashville, on Sept. 15. The show has played several previous dates and is in good shape. The Passing Parade, with Fields and Fink, Leo Hoyt and Fred Tidmarsh, is meeting with success on that time.

E. E. MEREDITH.

FIELDS AND BICKEL JOIN

Joseph Fields, of Gallagher and Fields, and George Bickel, of Bickel, Watson and Wrothe, have joined forces for vaudeville. They have a skit, as yet unnamed, and will be supported by two players.

POWER POSTPONES APPEARANCE

Owing to injuries received in a motor boat accident, Tyrone Power was forced to postpone his engagement at the Fifth Avenue Theater for this week. He will appear during the week of Sept. 29.

TO PLAY SIX WEEKS IN AMERICA

Harry Weldon, the Lancashine comedian, has been secured for America by Max Hart. He will play six weeks on Keith time, opening in New York about March 1.

PLEASES ENGLISH AUDIENCES

Speaking of Mary Elizabeth's success in London, the *Pelican* says: "Named with the simplicity which characterises her art, Mary Elizabeth is appearing at the Palace Theater this week. About a year ago Mary Elizabeth came from America to England 'on vacation'—just to look things over as to the style of song which might appeal. For one week she appeared at the Victoria Palace. That week there was more laughter in the house than it had ever known. She was engaged to make her debut at the Palace, where she, in her inimitably quiet way, sings a selection of songs quite remarkable for their subtle humor. One of them—'With My Dear Little Airs and Graces'—is likely to be remembered."

UNDECIDED ABOUT PLANS

Cecil Cunningham, recently seen at the Fifth Avenue Theater in The Married Ladies' Club, is debating whether to appear in vaudeville in a single act, resume her tour in the musical act, or return to the legitimate.

FRANK KEENAN
En Route Address Weber & Evans, Palace Theatre Building.

To Lease on Royalty
My successful sketch, "Get-Away-Quick-Dugan." Played Orpheum Circuit last season. Forty to fifty consecutive weeks' booking can be arranged. For terms and particulars, address
Harry Leighton, 130 W. 44th St.

LITTELL McCLUNG
Grand Opera House Building
CHICAGO
Sketches and Monologues
For Vaudeville or the Entertainment Platform.
The Live Sort Written in the Live Way.

VAUDEVILLE AUTHOR
Wanted to write your act, under the strongest possible guarantee. Acts to order; also written around your own ideas. Satisfaction guaranteed or money refunded. Write me about your play. Song lyrics to suit any act. Write me. Do it now.
N. J. BUCKWHEET, Huntington, Mass.

Musician wanted by THURSTON THE MAGICIAN. First class Vaudeville pianist, long season, good salary. Apply week Sept. 15, Gayety, Brooklyn, Sept. 22, Prospect, New York City.

PRINCESS RAJAH RETURNING

Princess Rajah will return shortly from two years abroad. About Oct. 1 she begins a tour of the big time.

ETHEL LEVEY AT PALACE?

Rumors have it that Ethel Levey may play another week in America, possibly at the Palace, during the week of Sept. 29. Miss Levey, owing to the injury to her daughter Georgette, was forced to postpone her return to England. Georgette is now on the road to rapid recovery, and Miss Levey may be able to play one week more.

MACK PLAYLET SUCCEEDS

Your Flag and Mine, a new playlet by Willard Mack, tried out by Austin Webb and company at the Union Square last week, has been booked for the Orpheum time.

VAUDEVILLE NOTES

The Colonial Septet is touring England.

Sam Curtis has a new act by Junie McCree.

Nonette is leaving vaudeville for musical comedy.

Jack Gardner has been routed over the Orpheum time.

Bert and Lottie Walton are playing the W. V. M. A. time.

Detective Keen is being seen in the English provinces.

Cheyenne Days has scored in Scotland, according to reports.

Lou Anger has been very well received in London in a "single" act.

The Three Ernestos are appearing in England in their horizontal bar act.

James Devlin and Mae Elwood are booked for the season over W. V. M. A. time.

Katie Emmett has left vaudeville for motion pictures, joining the Selig Company.

Beatrice Morgan, supported by John Conroy, is appearing in a comedy sketch, Bargain Day.

Ben Beyer and brother opened on Monday on Canadian time, booked by Clark Brown.

Alexander and Scott open at the Victoria on Sept. 29, after a vacation at Ocean View.

"The Thanhouser Kid" broke in her new act at the Electric Theater, White Plains, last week.

Gerald Griffin is again scoring in England in his successful comedy, Other People's Money.

Sir James Barrie's Half an Hour was produced at the London Hippodrome on Monday.

Mrs. Bob Fitzsimmons is meeting with success on the W. S. V. A. time in A Bulgarian Romance.

Jessie Busley has not yet decided upon a successor to her successful Rupert Hughes playlet, Miss 318.

Will Pauli and his eight coquettes have opened their season on the United time in the operetta, Spring Time.

COLONIAL B'way and 62nd Street Tel. 4427 Columbus Matinees daily 25c
Sunday concert 2:15 and 8:15
AMELIA BINGHAM GUS EDWARDS' SONG REVUE
HARRY THAW PICTURES
B. L. GOLDBERG, EDM. HAYES & CO. DUFFY & LORENZ, BERT. MELROSE, McMAHON, DIAMOND & CLEMENCE, FLYING RUSSELS, GASCH SISTERS.

ALHAMBRA 7th Ave. 126th Street Tel. 3000 Morningside Matinees daily, 25c
Sunday concerts, 2:15 and 8:15
Mats. Best Seats 25c Nights Good Orch. Seats 50c
FRANK SHERIDAN & CO.
BELLE BAKER
HARRY THAW PICTURES
HARRY TIGHE & CO., MADDEN & FITZPATRICK, THREE KEATONS, CHAS. AND FANNIE VAN, JUGGLING MOWATTS, MILLER & MACK, THE STANLEYS.

PALACE Broadway and 47th Street. Management of Mr. Frank Thompson
The World's Most Beautiful Playhouse.
Smoking Permitted in Balcony.
THE NEW PRICES
Daily Matinees—25c., 50c. and best seats 75c.
Evenings—25c., 50c., 75c., and entire lower floor $1.
Supreme Vaudeville
Finest in the World
and
10—ALL STAR ACTS—10

Alexander Pantages, the vaudeville magnate, has been ill at his Oakland, Cal., house with tonsillitis.

Mildred Grover was well received when she made her first English appearance at the Shepherd's Bush Empire.

Louise Ripley and Helen Bick are the comedy hit of the season in Western vaudeville in their skit, When Women Rule.

Olga Petrova is scoring in England. The London *Era* says: "An artiste of considerable gifts is this tall and handsome woman."

The Frey Twins are to appear through October at the Crystal Palace, Leipsig, Germany. This month they are playing in Amsterdam.

Chick Sales is a favorite in England. The *Stage* says: "Mr. Sales is an excellent character actor with a gift for humorous observation."

Richard Vivian and Fanchon Everhart have secured a sketch, Jimmy's Christmas, by Willard Mack. They will probably appear in Western vaudeville.

Dorothy Marke has deserted the dramatic field and is appearing in vaudeville with her husband, George W. Scott. They are meeting with much success in their comedy sketch, A Model Couple.

Bertish, who has been spending the Summer in South Africa, will return to America about Oct. 20. He will play United-Orpheum time. Bertish has a "single" athletic-strong-man turn. He is booked by F. W. Stoker.

James Madison's act, The Chinese Laundry, for William E. Bence and company, seems to be a winner, if reports from its try-out are true. This week the act is splitting between the Halsey in Brooklyn and the 116th Street Theater in New York.

David Bispham scored one of the season's hits last week when he appeared at the Majestic in Chicago. The continued applause after his rendition of Edgar Allan Poe's "The Raven" forced him to respond with "The Two Grenadiers."

Harry Leighton returns to the legitimate next season, having signed with Charles Frohman to play the part of Jim Ewing with John Mason in Augustus Thomas's new play, Indian Summer. Mr. Leighton has canceled all his vaudeville time and will let his sketch on royalty. Get-Away-Quick Dugan has been played by Mr. Leighton, the author, almost one solid year. He has just concluded a tour of the Orpheum circuit.

Madame Sarah Bernhardt began her London season at the Coliseum on Monday in the second act of Edmond Rostand's La Samaritaine Sir Douglas Dawson, the comptroller of the Lord Chamberlain's department, made several suggestions for the presentation of the act, which were followed. One was that Madame Bernhardt appear at the end of the programme and that the offering be preceded by a selection of music to separate it from the variety acts. The other was that the scene in which John and the Apostles appear be deleted.

VAUDEVILLE DATES

Where no date is given, it will be understood that the current week is meant. Dates Ahead, mailed to reach THE MIRROR by Friday, will appear in the next week's issue.

ABINGDON, W. L., Co.: Orph., Stockton, 17-20. Orph., Los Angeles, 21-Oct. 4.
ADAMS, Billy and Edith: Orph., Harrisburg, Pa., 20-Oct. 4.
ALBEE'S Polar Bears: Keith's, Columbus.
ALDRIDGE, Arthur: Palace, N.Y.C.
ALEX, Three: Keith's, Phila.
ALEXANDER and Scott: Victoria, N.Y.C., 29-Oct. 4.
ALEXANDER Bros.: Keith's, Providence, Colonial, N.Y.C., 22-27, Alhambra 29-Oct. 4.
ALLEN, Frederick, Co.: Orph., Denver.
ALTUS Brothers: Orph., Utica, 29-Oct. 4.
AMERICAN Dancers, Six: Keith's, Boston; Keith's, Providence, 22-27, Orph., Montreal, 29-Oct. 4.
ANGELES, Millet: Keith's, Toledo.
ARCADIA: Temple, Rochester, Orph., Montreal, 22-27.
ARCO Brothers: Orph., Winnipeg, 21-27.
ARENERA and Victor: Orph., Duluth, Orph., Minneapolis, 21-27.
ARIAN Four: Dominion, Ottawa, Can., 22-27, Temple, Hamilton, 29-Oct. 4.
ARMSTRONG and Clark: Orph., Duluth, 21-27, Keith's, Louisville, 29-Oct. 4.
ARNAUT Brothers: Victoria, N.Y.C., 8-20.
ARTISTIC Three: Colonial, Erie, Pa.
ARTURA: Keith's, Boston, 22-27.
ASAHI Japs: Temple, Rochester.
ATAKI: Great Northern Hipp., Chgo., 21-27.
ASHLEY, Lillian: Temple, Hamilton, Can., Keith's, Louisville, 29-Oct. 4.
ATHLETAE Four: Orph., Spokane, 21-24.
AUSTRALIAN Boy Scouts: Colonial, Grand Rapids, Keith's, Toledo, 22-27, Temple, Detroit, 29-Oct. 4.
AVON Comedy Four: Keith's, Louisville, Ky., Forsythe, Atlanta, 22-27.
AZARD Brothers: Fifth Ave., N.Y.C.
BAKER, Belle: Alhambra, N.Y.C., Victoria, 29-Oct. 4.
BAKER, Ward: Orph., Ogden, Orph., Salt Lake City, 21-27.
BALL, ana West: Temple, Rochester, Maryland, Balto., 22-27, Hipp., Cleveland, 29-Oct. 4.
BALLERINA, Clara: Fifth Ave., N.Y.C., 29-Oct. 4.
BALLET Classique: Keith's, Toledo, Keith's, Columbus, 22-27.
BARDO Four: Orph., Montreal, 29-Oct. 4.
BARKER, Ethel M.: Poli's, Scranton, Pa.
BARNES, Stuart: Orph.,, Minneapolis, Orph., St. Paul, 21-27.
BARRY and Mortimer: Orph., Omaha, 21-27.
BARRY, Zella: Orph., Memphis, 21-27.
BARTHOLDI'S Birds: Orph., Salt Lake City, Orph., Denver, 21-27.
BARTLING, Anita: Orph., Montreal, 29-Oct. 4.
BARTOS, Three: Keith's, Phila., 22-27.
BAYES, Nora, Co.: Palace, N.Y.C., Keith's, Washington, D. C., 22-27, Maryland, Balto., 29-Oct. 4.
BEAUX Arts: Orph., Sioux City.
BELL, Digby: Fifth Ave., N.Y.C., Keith's, Boston, 22-27.
BELL Family: Orph., Ogden, Orph., Salt Lake City, 21-27.
BELLECLAIRE and Herman: Orph., Seattle, Orph., Portland, 21-27.
BENDIX, Theo.: Lyric, Kansas City, Orph., Des Moines, 21-27.
BENNETT-FORD, Cecile: Orph., New Orleans, 21-27.
BERGER, Edgar: Orph., Minneapolis, Orph., Duluth, 21-27.
BERGERE, Valerie: Bronx, N.Y.C., Colonial 22-27, Orph., B'klyn, 29-Oct. 4.
BERNHARDT, Sarah: Coliseum, London, Eng., Sept. 8—indef.
BERRA Mabel: Shea's, Buffalo, Shea's, Toronto, 22-27.
BERRENS, The: Victoria, N.Y.C.
BESSON, Madame, Co.: Forsythe, Atlanta.
BEYER, Ben, and Brother: Dominion, Ottawa, Can., Orph., Montreal, 22-27, Temple, Hamilton, 29-Oct. 4.
BIG City Four: Forsythe, Atlanta, Orph., Jacksonville, Fla., 22-27.
BIGELOW, Campbell and Rafaela: Fifth Ave., N.Y.C., 22-27.
BINGHAM, Amelia: Colonial, N.Y.C., Bronx, 22-27, Union Sq., 29-Oct. 4.
BISSETT and Scott: Valley, Syracuse, 29-Oct. 4.
BLACKBIRDS: Orph., Minneapolis, 21-27.
BLANK Family: Orph., St. Paul, Orph., Duluth, 21-27.
BLOOMQUIST Players: Orph., Norfolk, Va.
BOBART and Nelson: Orph., Des Moines.
BOHEMIANS, Three: Orph., Sioux City, Orph., Omaha, 21-27.
BOND and Benton: Keith's, Indianapolis.
BONNER and Monk: Keith's, Lowell, Mass., 22-27.
BOTTOMLY Troupe: Pantages, Edmonton, Can., 22-27.
BOUDINI Brothers: Orph., Memphis, 21-27.
BOWERS, Fred, Co.: Orph., Utica, N. Y., Poli's, Scranton, Pa., 22-27, Bushwick, B'klyn, 29-Oct. 4.
BOWERS, Walters and Crooker: Fifth Ave., N.Y.C., Alhambra 22-27, Orph., B'klyn, 29-Oct. 4.
BRADS, The: Maj., Chgo., 21-27.
BREEN, Harry: Orph., Richmond, Va., Victoria, N.Y.C., 29-Oct. 4.
BRICE and Gonne: Orph., B'klyn, Victoria, N.Y.C., 22-27.
BROWN and Neuman: Orph., Spokane, 21-27.
BUCKLEY'S Animals: Orph., Oakland, 21-27.
BUDDE, Aerial: Orph., Memphis, 21-27.
BURKE, John and Mae: Keith's, Columbus, Keith's, Toledo, 22-27, Hipp., Cleveland, 29-Oct. 4.
BURKE, Jugaling: Proctor's, Newark, N. J.
BURLEY and Burley: Orph., Utica, N. Y., Orph., Harrisburg, Pa., 22-27, Colonial, Norfolk, Va., 29-Oct. 4.
BURNHAM and Irwin: Temple, Detroit, 29-Oct. 4.
BUSBY, Mme., and Dogs: Fifth Ave., N.Y.C., 22-27, Proctor's, Newark, N. J., 29-Oct. 4.
BUSTER Brown: Orph., Hammond, Ind., 15-17, Lyric, Danville, Ill., 18-20.
BYRON and Langdon: Keith's, Toledo, Palace, Chgo., 21-27, Keith's, Indianapolis, 29-Oct. 4.
CABARET Trio: Victoria, N.Y.C., Keith's, Boston, 29-Oct. 4.
CAMERON and De Witt: Keith's, Lowell, Mass., 29-Oct. 4.
CAMERON and O'Connor: Bronx, N.Y.C., Keith's, Phila., 22-27.
CAMPBELL, Bigelow and Rader: Proctor's, Newark, N. J.
CANTWELL and Walker: Fifth Ave., N.Y.C., 29-Oct. 4.
CARL and Lottie: Lyric, Kansas City, Orph., Memphis, 21-27.
CARLETON, Al: Orph., Harrisburg, Pa., 22-27.
CARLTONS, Two: Orph., Omaha, 21-27.
CARSON and Brown: Keith's, Washington, D. C., 22-27.
CARSON Brothers: Orph., Minneapolis, Orph., St. Paul, 21-27.
CASE, Charles: Victoria, N.Y.C., 29-Oct. 4.
CASTILLIANS, The: Keith's, Boston, Maj., Milwaukee, 21-27.
CAUFSLICAN, Chief: Orph., Sioux City, 21-27.
CAVANNA Duo: Palace, Chgo., 21-27.
CESARE, Carlos: Fifth Ave., N.Y.C.
CHICK and Chickiets: Colonial, Erie, Pa., 22-27.
CHUNG Hwa Four: Orph., Winnipeg, Orph., Regina, 22-23, Sherman Grand, Calgary, 24-26, Empire, Edmonton, 28-27.
CHURCHILL, Burton, Co.: Poli's, Hartford, Conn., 29-Oct. 4.
CLARKE, Wallis, Co.: Salt Lake City, Orph., Denver, 21-27, Orph., Lincoln, 28-Oct. 4.
CLARKE, Wilfred: Temple, Detroit.
CLAYTON, Uss, Co.: Keith's, Toledo, 22-27, Temple, Detroit, 29-Oct. 4.
CLIFF, LADDIE: Shea's, Toronto, Temple, Detroit, 22-27, Temple, Rochester, 29-Oct. 4.
CLIFFORD, Kathleen: Columbia, St. Louis, 21-27.
CLINE, Margie: Temple, Detroit, 29-Oct. 4.
CLOWNLAND: Orph., Harrisburg, Pa., Orph., Utica, N. Y., 29-Oct. 4.
COGHLAN, Rosalind: Orph., Spokane, 21-27.
COLE and Denahy: Orph., Norfolk, Va., Orph., Harrisburg, Pa., 22-27.
COLLEGIANS, Three: Orph., Omaha, Orph., Winnipeg, 21-27.
COLONIAL Minstrel Maids: Bijou, Battle Creek, Mich., 15-17, Maj., Kalamazoo 18-20.
CONLEY and Webb: Poli's, Scranton, Pa., Bronx, N.Y.C., 22-27, Fifth Ave., N.Y.C., 29-Oct. 4.
CONLIN, Ray: Valley, Syracuse, Keith's, Toledo, 22-27, Hipp., Cleveland, 29-Oct. 4.
CONNELLY, Mr. and Mrs. Irwin: Orph., Minneapolis, Orph., St. Paul, 21-27.
CONNOLLY and Models: Keith's, Louisville, Ky.
COOK and Stevens: Colonial, Erie, Pa., 29-Oct. 4.
COOK, Joe: Shea's, Toronto.
COOPER, J. and L.: Temple, Rochester.
COOPERS, The: Colonial, Erie, Pa., 22-27.
CORBETT, James J.: Fifth Ave., N.Y.C., 29-Oct. 4.
CORELLI and Gillette: Palace, Chgo., 21-27.
CORNELLA and Wilbur: Alhambra, Chgo.
COURTNEY Sisters: Bronx, N.Y.C., Victoria 22-27, Alhambra 29-Oct. 4.
COUNTESS, Cathrine: Orph., New Orleans.
CRAWFORD, Clifton: Keith's, Phila., Orph., B'klyn, 22-27, Colonial, N.Y.C., 29-Oct. 4.
CRESSY and Dayne: Temple, Detroit, 22-27, Temple, Rochester, 29-Oct. 4.
CULLEN, James: Hipp., Cleveland, Shea's, Buffalo, 22-27, Shea's, Toronto, 29-Oct. 4.
CUMMINGS and Gladynne: Keith's, Lowell, Mass., Poli's, Hartford, Conn., 22-27.
CUNNINGHAM and Marion: Palace, London, Eng., 29-Oct. 4.
CURTIS Brothers: Orph., Harrisburg, Pa.
DAGWELL Sisters: Proctor's, Newark, N. J., 29-Oct. 4.
DAILEY, Robert, Co.: Orph., Montreal, Dominion, Ottawa, 22-27, Colonial, N.Y.C., 29-Oct. 4.
DAKOTA Jack Trio: Keith's, Phila., 22-27.
DANCE Reveries: Orph., Spokane, 21-27.
DANCING Violinet: Orph., Kansas City, 15-27, Orph., Des Moines, 29-Oct. 4.
DANIELS and Conrad: Orph., Utica, N. Y., 29-Oct. 4.
DARRELL and Conway: Orph., Portland, Ore.
DARE Brothers: Temple, Hamilton, Can., Temple, Detroit, 22-27, Temple, Rochester, 29-Oct. 4.
DARRAS Brothers Co.: Keith's, Indianapolis, 29-Oct. 6.
DAVIS, Edwards, Co.: Orph., Los Angeles.
DAZIE, Mlle.: Maj., Milwaukee, 21-27, Valley, Syracuse, 29-Oct. 4.
DE COE, Harry: Keith's, Toledo, Keith's, Columbus, 22-27, Keith's, Cinti., 29-Oct. 4.
DEMLEY, Ben, Co.: Poli's, Hartford, Conn., 22-27.
DE LEON and Davies: Orph., Omaha, Lyric, Kansas City, 21-27.
DE LISLE, Juggling: Maryland, Balto., Shea's, Buffalo, 29-Oct. 4.
DELMORE and Lee: Hipp., Cleveland, 22-27, Keith's, Toledo, 29-Oct. 4.
DELMORE and Light: Orph., Frisco, 15-27.
DE MAR, Grace: Palace, Chgo., 21-27.
DESTROTTE, Kean: Orph., Omaha, Orph., Lincoln, 21-27.
DE VINE and Williams: Orph., Denver, Orph., Lincoln, 21-27.
DIAMOND and Brennan: Valley, Syracuse, Hipp., Cleveland, 22-27.
DICKINSON, Rube: Orph., Los Angeles.
DISTRICT Leader: Orph., Gary, Ind., 18-20.
DIXON Sisters, Three: National, Boston.
DON, Talking Dog: Orph., Montreal.
DOOLEY and Sayles: Orph., B'klyn, Bronx, N.Y.C., 29-Oct. 4.
DOOLEY, Jed and Ethel: Alhambra, N.Y.C., Bushwick, B'klyn, 22-27, Colonial, N.Y.C., 29-Oct. 4.
DRAPER, Bert and Lottie: Forsythe, Atlanta, 29-Oct. 4.
DRESSER, Marie: Orph., B'klyn.
DU For Trio: Orph., Ogden, Orph., Salt Lake City, 21-27.
DUFFY and Lorens: Colonial, N.Y.C., Poli's, Scranton, Pa., 22-27, Orph., Harrisburg, Pa., 29-Oct. 4.
DUNN and Nelson: Hipp., Cleveland, 29-Oct. 4.
DUPREE and Dupree: Orph., Omaha, Orph., Sioux City, 21-27.
DUPREZ, Fred: Keith's, Toledo, Colonial, Grand Rapids, 22-27.
DUNFEE, Josephine: Bushwick, B'klyn, 29-Oct. 4.
DYER, Herbert, Co.: Valley, Syracuse, Keith's, Cinti., 29-Oct. 4.
EDWARDS, Gus, Kid Kabaret: Orph., Salt Lake City.
EDWARDS, Gus, Song Review: Colonial, N.Y.C.
ELLISONS, The: Orph., Winnipeg, Orph., Regina, 22-23, Sherman Grand, Calgary, 24-26, Empire, Edmonton, 28-27.
EL Rey Sisters: Keith's, Louisville, Ky., 22-27, Valley, Syracuse, 29-Oct. 4.
EMLYN Sisters: Maryland, Balto., 22-27.
EMPIRE Comedy Four: Temple, Detroit, Temple, Rochester, 22-27, Valley, Syracuse, 29-Oct. 4.
ENGLISH and Johnson: Keith's, Washington, 29-Oct. 4.
ENTERTAINERS, Four: Orph., New Orleans.
ERCELL, Carmen: Keith's, Boston.
ERDMAN and Rubens: Columbia, St. Louis, 21-27.
ERWIN and Herson: Poli's, Scranton, Pa.
EUGENE, Carl: Keith's, Boston, 22-27, Keith's, Providence, 29-Oct. 4.
FARRER Girls: Orph., Harrisburg, Pa., Orph., Norfolk, Va., 22-27.
FARGON, H. and C.: Keith's, Providence, 22-27, Poli's, Hartford, Conn., 29-Oct. 4.
FAY, Eva: Orph., B'klyn, Bronx, N.Y.C., 22-27.
FAY, Two Colors and Fay: Maryland, Balto., Victoria, N.Y.C., 22-27, Keith's, Phila., 29-Oct. 4.
FEIG Trio: Orph., Los Angeles.
FELIX and Barry Girls: Keith's, Indianapolis, Keith's, Louisville, 22-27, Keith's, Cinti., 29-Oct. 4.
FENTON, Marie: Shea's, Buffalo, 29-Oct. 4.
FIDDLER and Shelton: Salt Lake City, Orph., Denver, 21-27.
FIELD Brothers: Keith's, Cincinnati, 29-Oct. 4.
FIKING the Furnaces: Orph., Duluth, Orph., St. Paul, 21-27.
FITZGIBBON, Bert: Hipp., Cleveland, 22-27.
FLANAGAN and Edwards: Orph., Oakland, Orph., Los Angeles, 21-27.
FLORENTINE Singers: Orph., B'klyn, Keith's, Boston, 22-27, Keith's, Providence, 29-Oct. 4.
FOGARTY, Frank: Fifth Ave., N.Y.C., Victoria, 22-27.
FOSTER and Lovett: Orph., Montreal, Temple, Hamilton, 22-27.
FOX and Dolly: Orph., Minneapolis, Orph., St. Paul, 21-27.
FOY, Eddie: Maryland, Balto., Keith's, Phila., 22-Oct. 4.
FRANCOLI Troupe: Orph., New Orleans, 21-27.
FRANKLIN, Irene: Orph., Lincoln, Orph., Des Moines, 21-27.
FRANESKA and Shouten: Orph., Portland, Ore.
FRED and Albert: Orph., Omaha, Orph., Minneapolis, 21-27.
FREEMAN and Dunham: Orph., N. Y., 22-27, Orph., Utica, N. Y., 29-Oct. 4.
FRENCH Girls: Bronx, N.Y.C., 22-27.
FRIEND and Lesser: Fifth Ave., N.Y.C.
FROSINI: Orph., Portland, Ore.
FULANO, Don: Keith's, Lowell, Mass.
GABRIEL, Master, Co.: Valley, Syracuse.
GALLAGHER and Fields: Temple, Rochester.
GALLOWAY, Louise E.: Orph., Memphis, 21-27.
GALVIN, Wallace: Keith's, Phila., 29-Oct. 4.
GAMBLE Co.: Orph., Jacksonville, Fla.
GARDINER, Three: Hipp., Cleveland, Keith's, Boston, 22-27, Keith's, Phila., 29-Oct. 4.
GARDNER, Jack: Palace, Chgo., 21-27.
GARGOYLES, Cleo: Keith's, Columbus, Grand, Pittsburgh, 22-27, Keith's, Cinti., 29-Oct. 4.
GEIGER, John: Maryland, Balto., 29-Oct. 4.
GENARO and Bailey: Orph., Minneapolis, Orph., Duluth, 21-27.
GEORGE, Edwin: Keith's, Phila., Keith's, Providence, 29-Oct. 4.
GEORGETTE: Orph., Spokane, Orph., Seattle, 21-27.
GILLETTE'S Animals: Temple, Rochester, 29-Oct. 4.
GLASER, Lulu: Orph., Spokane, Orph., Seattle, 21-27.
GOLDBERG, R. L.: Colonial, N.Y.C.
GOLDEN and Hughes: Lafayette, St. Louis, 11-20, Empress, Cinti., 21-27.
GOLDEN, Claude: Maj., Houston, Maj., San Antonio, 22-27, Maj., Hot Springs, Oct. 2-4.
GOLDEN and De Winters: Keith's, Providence, Orph., Montreal, 22-27, Dominion, Ottawa, 29-Oct. 4.
GOLDEN, Horace, Co.: Hipp., Cleveland, 29-Oct. 4.
GORDON, Bobbie: Orph., Seattle, Orph., Portland, 21-27.
GORDON and Rice: Orph., Jacksonville, Fla.
GORMLEY and Gaffney: Keith's, Louisville, Ky., Colonial, Erie, Pa., 22-27.
GOLDSMITH and Hoose: Orph., Montreal, 29-Oct. 4.
GOULD and Ashlyn: Shea's, Buffalo, Shea's, Toronto, 22-27, Grand, Pittsburgh, 29-Oct. 4.
GRANT and Hasz: Keith's, Phila., 29-Oct. 4.
GRANVILLE, Bernard: Maryland, Balto., 22-27, Orph., Montreal, 29-Oct. 4.
GRANVILLE, Taylor, Co.: Orph., Sioux City, 21-27.
GREEN, Ethel: Orph., B'klyn, 22-27.
GREES, Carl: Maryland, Balto., 29-Oct. 4.
GRIMMELLE, The: Orph., Lincoln, Orph., Des Moines, 21-27.
GUERO and Carmen: Poli's, Scranton, Pa., 22-27, Poli's, Hartford, Conn., 29-Oct. 4.
GYGI, Ota: Orph., New Orleans, 21-27.
HAINES, Robert T.: Keith's, Cinti., Keith's, Indianapolis, 22-27, Keith's, Columbus, 29-Oct. 4.
HALL and Francis: Keith's, Cinti., Valley, Syracuse, 22-27, Temple, Hamilton, Can., 29-Oct. 4.
HAMIL, Fred, Co.: Orph., Salt Lake City, Orph., Denver, 21-27.
HANDERS and Millies: Orph., Oakland, 21-27.
HANLON and Clifton: Keith's, Providence, Maryland, Balto., 22-27, Keith's, Phila., 29-Oct. 4.
HANLON and Hanlon: Keith's, Cinti., Keith's, Indianapolis, 22-27.
HARRAH Co.: Keith's, Boston.
HARRIS, Boland and Haltz: Lyric, Kansas City, Orph., Des Moines, 21-27.
HARRIS, Dorothy: Orph., Salt Lake City, Orph., Denver, 21-27.
HARVEY'S, Four: Orph., Montreal, Temple, Detroit, 22-27, Temple, Rochester, 29-Oct. 4.
HARMANNS, The: Colonial, N.Y.C.
HATHAWAYS, Belle, Jungle Comedians: Palace, N.Y.C.
HAYES, Brent: Orph., Lincoln, Orph., Des Moines, 21-27.
HAWTREY, William, Co.: Providence, 29-Oct. 4.
HAYES, Ed., Co.: Colonial, N.Y.C., Orph., B'klyn, 22-27, Bushwick, B'klyn, 29-Oct. 4.
HAZARD, Jack: Maj., Milwaukee, 21-27.
HEARTBREAKERS, The: Riverside Park, Hutchinson, Kan., 15-17, Princess, Wichita, 18-20.
HEATHER, Jose: Temple, Rochester, Dominion, Ottawa, Can., 29-Oct. 4.
HEDGERS, Three: Keith's, Washington, 29-Oct. 4.
HENDRIX and Belle Isle Co.: Kenosha, Chgo.
HENNINGS, John and Wisable: Temple, Detroit, Temple, Rochester, 22-27, Poli's, Scranton, Pa., 29-Oct. 4.
HENRY and Francis: Hipp., Cleveland, Keith's, Cinti., 22-27, Grand, Pittsburgh, 29-Oct. 4.
HENPECKED Henry: Grand, Hamilton, O., 15-17, Orph., Lima, 18-20.
HERBERT and Goldsmith: Keith's, Washington, Temple, Detroit, 22-27, Temple, Rochester, 29-Oct. 4.
HERBERT'S Dogs: Orph., Jacksonville, Fla., 22-27.
HERMAN, Doctor: Keith's, Columbus, 29-Oct. 4.
HEUMAN Trio: Orph., Spokane, 21-27.
HICKEY Brothers, Three: Colonial, Erie, Pa., Keith's, Cinti., 22-27.
HIGGINBES: Jardin de Danse, N.Y.C.—indefinite.
HILDA and Elvira: Keith's, Providence, 29-Oct. 4.
HINES and Fenton: Empress, Salt Lake City, 15-19, Empress, Denver, 21-27, Empress, Colorado Springs, 28-Oct. 1, Empress, Pueblo, 2-4.
HINES and Fox: Maj., Milwaukee, 21-27, Colonial, Erie, Pa., 29-Oct. 4.
HOEY and Lee: Orph., Frisco, Orph., Oakland, 21-27.
HOLMES, Taylor: Orph., Denver, Orph., Lincoln, 21-27.
HOTEL a la Carte: Orph., Lincoln, Neb., 15-17, Nicholas, Council Bluffs, 18-20.
HOUSE Warmers: Orph., Utica, N. Y., 22-27, Shea's, Buffalo, 29-Oct. 4.
HOWARD'S Ponies: Orph., B'klyn, 22-27, Bushwick, B'klyn, 29-Oct. 4.
HOWARD and Ratcliffe Co.: Palace, N.Y.C., Bronx 22-27, Poli's, Hartford, Conn., 29-Oct. 4.
HOYT'S Minstrels: Proctor's, Newark, N. J., 29-Oct. 4.
HUFFORD and Chain: Keith's, Providence.
HUGH, Mrs. Gene, Co.: Bushwick, B'klyn, Alhambra, N.Y.C., 29-Oct. 4.
HUNTER'S Dogs: Proctor's, Newark, N. J., 22-27, Fifth Ave., N.Y.C., 29-Oct. 4.
HUNTINGS, Four: Keith's, Boston.
HUSSEY and Lee: Temple, Hamilton, Can., Poli's, Scranton, Pa., 29-27.
IDEAL: Orph., Harrisburg, Pa.
IMHOFF, Conn and Corinne: Keith's, Phila., Poli, Scranton, Pa., 22-27, Poli's, Wilkes-Barre, 29-Oct. 4.
IN Wronz: Victoria, Charleston, S. C.
IRWIN and Herson: Poli's, Hartford, Conn., 22-27.
ISHMED: Keith's, Providence, Keith's, Phila., 22-27, Bronx, N.Y.C., 29-Oct. 4.
JACKSON, Tom: Orph., Montreal, Temple, Hamilton, 29-Oct. 4.
JEWELL, Camille: Fifth Ave., N.Y.C., 22-27.
JOHNSON'S, Martin, Travel: Columbia, St. Louis, 21-27.
JOHNSONS, Musical: National, Boston, Shea's, Toronto, 29-Oct. 4.
JORDAN and Doucherty: Dockstader's, Wilmington, Del., 22-27.
JORDAN, THREE: Temple, Hamilton, Can., 29-Oct. 4.
JUNGMAN Family: Orph., Spokane, Wash., Orph., Portland, 21-27.
"JUST Half Way": Colonial, Erie, Pa., Orph., Montreal, 22-27, Bronx, N.Y.C., 29-Oct. 4.
KAISER Co.: Poli's, Scranton, Pa.
KAUFMAN Troupe: Poli's, Hartford, Conn., 29-Oct. 4.
KEANE, Robert E.: Keith's, Washington, Alhambra, N.Y.C., 22-27.
KEATONS, Three: Alhambra, N.Y.C., Orph., B'klyn, 22-27, Victoria, N.Y.C., 29-Oct. 4.
KEENAN, Frank, Co.: Palace, Chgo., 21-27.
KELLER and Keller: Orph., Montreal.
KELLOGG, Shirley: Winter Garden, Berlin, Germany, Sept. 1-Oct. 31.
KELLY and Pollock: Proctor's, Newark, N. J., Fifth Ave., N.Y.C., 22-27.
KENNEDY, Jack, Co.: Orph., Frisco, Orph., Oakland, 21-27, Sacramento, 29-Oct. 1.
KENNY, Nobody and Platt: Orph., Los Angeles, 21-27.
KENT, S. Miller, Co.: Orph., Winnipeg, 21-27.
KEOUGH and Nelson: Maj., Dallas, 21-27, Maj., Houston, 28-Oct. 4.
KETARO Four: Orph., Duluth, 21-27.
KIDDER, KATHRYN: Orph., Winnipeg, Orph., Regina, 22-23, Sherman Grand, Calgary, 24-25, Empire, Edmonton, 26-27.
KIRKE and Forsyth: Orph., Oakland, Orph., Sacramento, 21-24, Orph., Stockton, 25-27.
KIPP and Kipp: Orph., Newcastle, Pa.
KITAMURA Japs: National, Boston, 22-27, Keith's, Lowell, 29-Oct. 4.
KLEIN, Paul: Bronx, N.Y.C.
KLUTTING'S Animals: Orph., Spokane, Orph., Seattle, 21-27.
KRAMER and Kennedy: Temple: Hamilton, Can., 29-Oct. 4, Dominion, Ottawa, 29-Oct. 4.
KRAMER and Morton: Bronx, N.Y.C., Bushwick, B'klyn, 22-27, Proctor's, Newark, N. J., 29-Oct. 4.
KYLE, Tom, Co.: Forsythe, Atlanta.
LA COUNT, Bessie: Maryland, Balto., 22-27.
LAMBERT and Ball: Orph., Seattle, Orph., Portland, 21-27.
LAMBERTI: Orph., Lincoln, Neb., 21-27, Lyric, Indianapolis, Valley, Syracuse, 22-27, Hipp., Cleveland, 29-Oct. 4.
LANE and O'Donnell: Orph., Frisco, 21-27.
LANGDONS, The: Orph., Spokane, Orph., Seattle, 21-27.
LASKY'S Red Heads: Keith's, Washington, D. C., Grand, Pittsburgh, 22-27.
LAUGHLIN'S Dogs: Temple, Detroit, 29-Oct. 4.
LA Valera and Stokes: Orph., Des Moines, Orph., St. Paul, 21-27.
LAWN Party, The: Orph., Portland, Ore.
LAWTON: Keith's, Orph., Keith's, Indianapolis, 22-27, Valley, Syracuse, 29-Oct. 4.
LEAN, Cecil: Keith's, Indianapolis, 29-Oct. 4.
LEAP Year Girls: Grand, Springfield, Ill., 15-17, Majestic, Decatur, 18-20, Majestic, Champaign, 21-24, Majestic, Peoria, 25-27, Majestic, Rock Island, 28-Oct. 4.
LEE and Perrin: Orph., Harrisburg, Pa., Orph., Des Moines, Maj., Milwaukee, 21-27.
LEITZEL and Jeannette: Victoria, N.Y.C., Valley, Syracuse, 29-Oct. 4.
LEONARD, James, Co.: Valley, Syracuse, 29-Oct. 4.
LE Roy and Harvey: Keith's, Boston, Keith's, Lowell, 29-Oct. 4.
LE ROY, Talma and Bosco: Grand, Pittsburgh, Maryland, Balto., 22-27, Fifth Ave., N.Y.C., 29-Oct. 4.
LE Roy, Wilson and Tenny: Keith's, Washington, D. C., 22-27.
LE Roy Sisters: Keith's, Indianapolis.
LESLIE, Bert: Shubert, Utica, N. Y., Victoria, N.Y.C., 29-Oct. 4.
LEVI, Maurice, and Band: Hipp., Cleveland, Maj., Kansas City, 21-27.
LEVY, Bert: Shea's, Buffalo, Shea's, Toronto, 22-27.
LEWIS and Dody: Grand, Pittsburgh, Keith's, Toledo, 29-Oct. 4, Keith's, Cinti., 29-Oct. 4.
LEWIS and Morris: Orph., Minneapolis, 21-27.
LEWIS and Norton: Empress, Cincinnati, 15-19, Empress, Chicago, 21-27, Empress, Milwaukee, 28-30.
LEWIS, Henry: Orph., Utica, N. Y., 29-Oct. 4.
LINK and Robinson: Ashland House, Chgo.
LITTLE Parisiennes: Orph., Frisco.
LORETTA and Bud: Dockstader's, Wilmington, Del., 22-27.
LORNA and Tonie Pounds: Orph., Ogden, 21-27.
LORRAINE and Burke: Orph., Seattle, Orph., Portland, 21-27.
LORRAINE and Dudley: Union Sq., N.Y.C., Poli's, Hartford, Conn., 22-27.
LOVE in Bubbles: Lyric, Kansas City, 21-27.
LOWE and De Haeds: Orph., Wheeling.
LYNN, Ben: Victoria, N.Y.C.
LYONS and Yosco: Orph., Omaha, Orph., Sioux City, 21-27.
MACK and Orth: Orph., Spokane, 21-27.
MACK and Walker: Union Sq., N.Y.C.
MACK and Williams: Orph., Salt Lake City, Orph., Denver, 21-27.
MACK, Charles, G.: Orph., B'klyn, Maryland, Balto., 22-27, Keith's, Boston, 29-Oct. 4.
MADDEN and Fitzpatrick: Alhambra, N.Y.C., National, Boston, 22-27.
MANG and Snyder: Dominion, Ottawa, Orph., Montreal, 22-27.
MANN, Geo. Co.: Orph., Utica, N.Y., 22-27, Keith's, Louisville, 29-Oct. 4.
MANNING, Moore and Arnstrong: Orph., Ogden, Orph., Sacramento, 21-24, Orph., Stockton, 25-27.
MARENA and Dellar Brothers: Keith's, Toledo, Columbus, 22-27.
MARIE, DAINTY: Shea's, Toronto, Orph., Montreal, 22-27, Poli's, Hartford, Conn., 29-Oct. 4.
MARTHA, Miss: Orph., Portland, Ore.
MARTIN, Bert: Jardin de Danse, N.Y.C.—indefinite.
MARTINELLI and Silvester: Orph., B'klyn, Alhambra, N.Y.C., 29-Oct. 4.

MATTHEWS and Shayne: Columbia, St. Louis, 21-27.
MAYHEW and Taylor: Orph., Los Angeles, 21-27.
McALISTER, Dick, Co.: Orph., New Castle, Pa.
McCONNELL and Simpson: Forsythe, Atlanta, 29-Oct. 4.
McCORMACK and Wallace: Keith's, Cinti., Keith's, Indianapolis, 22-27, Orph., Harrisburg, Pa., 29-Oct. 4.
McCREE and Burns: Keith's, Lowell, Mass., 22-27.
McCULLOUGH, Carl: Orph., Frisco, 21-27.
McFARLAND, Marie and Madame T: Orph., Sioux City, Orph., Minneapolis, 21-27.
McGINN, Francis, Co.: Grand, Pittsburg, Keith's, Cinti., 22-27, Keith's, Louisville, 29-Oct. 4.
McILVNEY, Owen: Keith's, Washington, 29-Oct. 4.
McINTYRE and Harty: Orph., St. Paul, Orph., Duluth, 21-27.
McKAY and Ardine: Victoria, N.Y.C., Grand, Pittsburgh, 22-27, Bronx, N.Y.C., 29-Oct. 4.
McLALLEN and Carson: Orph., Portland, Ore.
McMAHON, Diamond and Clements: Colonial, N.Y.C., Poli's, Hartford, Conn., 22-27.
McMILLAN, Lida, Co.: Lyric, Kansas City, Orph., Omaha, 21-27.
McRAY and Clegg: Bronx, N.Y.C., Maryland, Balto., 29-Oct. 4.
MEISTERSINGERS: Shea's, Toronto, Keith's, Providence, 22-27.
MELENO, Jose, Co.: Vancouver, B., 21-27, Pantages, Tacoma, 21-27, Pantages, Portland, 29-Oct. 4.
MELODY Maids and Man: Orph., Sioux City, 21-27.
MEYROSE, Bert: Colonial, N.Y.C.
MELVILLE and Higgins: Poli's, Scranton, Pa., Orph., Paterson, 22-27, Alhambra, N.Y.C., 29-Oct. 4.
MEROEDES: Temple, Detroit, Temple, Rochester, 22-27, Shea's, Buffalo, 29-Oct. 4.
MEREDITH and Snooser: Keith's, Providence, 22-27, Keith's, Lowell, Mass., 29-Oct. 4.
MERRILL and Otto: Palace, N.Y.C.
MICHELENA, Vera: Shea's, Toronto, Mal., Chgo., 21-27.
MILES, Homer, Co.: Hipp., Cleveland, 22-27, Keith's, Cinti., 29-Oct. 4.
MILLER and Mack: Alhambra, N.Y.C., Victoria, 22-27, Orph., B'klyn, 29-Oct. 4.
MILLER and Vincent: Fifth Ave., N.Y.C.
MILLERS, Juggling: Orph., Oakland, 21-27.
MILTON and De Long Sisters: Orph., Portland, Ore.
MINER IDLEWILD, Jeffers, Saginaw, Mich., 18-17, Bijou, Bay City, 18-20.
MONKEY Hippodrome: Orph., New Orleans.
MONTGOMERY, Marshall: Orph., Sioux City, Orph., Des Moines, 21-27.
MOORE and Elliott: Maj., Milwaukee, 21-27.
MOORE and Young: Temple, Detroit, 22-27.
MOORE, Victor: Bushwick, B'klyn.
MORAN and Jeanette: Victoria, N.Y.C., 29-Oct. 4.
MORGAN, Bailey and Morgan: Bushwick, B'klyn, Victoria, N.Y.C., 22-27.
MORI Brothers, Three: Colonial, N.Y.C.
MORRIS and Allen: Temple, Rochester, 29-Oct. 4.
MORRIS, Elida: Grand, Pittsburgh, Temple, Detroit, 22-27, Temple, Rochester, 29-Oct. 4.
MORRIS, Nina, Co.: Orph., New Orleans, 21-27.
MORTON and Elliott: Keith's, Louisville, Keith's, Cinti., 22-27, Keith's, Indianapolis, 29-Oct. 4.
MORTON and Glass: Bushwick, B'klyn, 29-Oct. 4.
MORTON, Ed.: Temple, Detroit, 29-Oct. 4.
MORTON, James: Orph., Winnipeg, Orph., Regina, 22, 23, Sherman Grand, Calgary, 24, 25, Empire, Edmonton, 26, 27.
MOSS and Frye: Dominion, Ottawa, Can.
MOWATT, Juggling: Alhambra, N.Y.C., Keith's, Phila., 29-Oct. 4.
MULLEN and Coogan: Orph., Frisco, 21-27.
MULLER, Gene, Trio: Orph., Ogden, Orph., Salt Lake City, 21-27.
MURIEL and Francis: Proctor's, Newark, N. J., Keith's, Providence, 22-27.
MURPHY and Francis: Temple, Rochester.
MURRAY, John T.: Keith's, Providence, Keith's, Boston, 22-27.
MYKOFF and Vanity: Keith's, Louisville, 29-Oct. 4.
NAPIERKOWSKA, Mlle.: Palais d'Ete, Brussels, Belgium, Sept. 1-30.
NASH, Julia: Keith's, Louisville, Keith's, Columbus, 22-27, Keith's, Toledo, 29-Oct. 4.
NATIONAL Garden: Keith's, Providence, Colonial, 22-27.
NEVINS and Erwood: Keith's, Louisville, Palace, Chgo., 21-27, Keith's, Columbus, 29-Oct. 4.
NEWHOFF and Phelps: Keith's, Providence, Keith's, Boston, 22-27.
NICHOLS, Nellie: Orph., Spokane, 21-27.
NICK'S Skating Girls: Bushwick, B'klyn, Alhambra, N.Y.C., 22-27, Orph., B'klyn, 29-Oct. 4.
NIP and Tuck: National, Boston, Poli's, Hartford, Conn., 22-27.
NORTON and Nicholson: Orph., Sioux City, 21-27.
NORWOOD and Norwood: Forsythe, Atlanta, 22-27.
NORWORTH, Jack, Co.: Keith's, Boston, Bushwick, B'klyn, 22-27.
NUGENT, J. C.: Orph., 'Frisco, 21-27.
OAKLAND, Will: Keith's, Louisville, 22-27.
O'DAY, Ida: Lyric, Kansas City.
O'DONNELL, Charles, Co.: Temple, Hamilton, Can., Shea's, Buffalo, 22-27, Shea's, Toronto, 29-Oct. 4.
"OH, Look": Shea's, Here": Howland, Pontiac, Mich., 15-17, Majestic, Ann Arbor, 18-20.
OLCOTT, Charles: Orph., New Castle, Pa., 22-27, Colonial, Norfolk, Va., 29-Oct. 4.
OLYMPIA Girls: Orph., Oakland, 15-27.
O'MEERAS, Gilding: Temple, Hamilton, Can., National, Boston, 22-2
O'NEIL, Nance, Co.: Palace, N.Y.C.
ORFORD'S Elephants: Orph., Denver.
OVERMAN, Lynn, Co.: Hudson, Union Hill, N. J., Fifth Ave., N.Y.C., 22-27, Keith's, Phila., 29-Oct. 4.
PAGE, Helen, Co.: Temple, Rochester, Dominion, Ottawa, Can., 29-Oct. 4.
PAID in Full: Orph., Racine, Wis., 15-17, Grand, Eau Claire, 18-20.
PALSON Bros.: Keith's, Providence, 22-27.
PARRI, Charlotte, Co.: Orph., Seattle, Orph., Portland, 21-27.
PASSING Parade: Maj., Chattanooga, Tenn.
PARISIENNE, Little: Orph., Frisco, 21-27.
PAULHAM Troupe: Proctor's, Newark, N. J., Keith's, Washington, D. C., 22-27, Keith's, Providence, 29-Oct. 4.
PEPPINO: Hudson, Union Hill, N. J.
PERNICOFF and Rose: Keith's, Boston.
PETTICOAT Minstrels: Orph., Gary, Ind., 15-17, Orph., Hammond, 18-20.
PHINA and Picks: Orph., Denver, Orph., Lincoln, Neb., 21-27.
PINAFORE Kiddies: Keith's, Cinti., Palace, Chgo., 21-27, Washington, 29-Oct. 4.
POLLOCK, Milton, Co.: Orph., Ogden, Orph., Salt Lake City, 21-27, Orph., Denver, 29-Oct. 4.
POSTER and Sullivan: Union Sq., N.Y.C.
POWER, Tyrone, Co.: Fifth Ave., N.Y.C.
PURPLE Lady: Hipp., Cleveland, 22-27, Valley, Syracuse, 29-Oct. 4.
QUINN and Mitchell: Orph., New Orleans, 21-27.
QUIGLEY Brothers: Maj., Ft. Worth, Maj., Dallas, 21-27, Maj., Houston, 29-Oct. 4.
RAMESE, The: Orph., Los Angeles.
RAMSDELL, Three: Temple, Rochester, Orph., B'klyn, 22-27, Poli's, Hartford, Conn., 29-Oct. 4.
RANDALL, The: Temple, Detroit, Temple, Rochester, N. Y., 22-27.
RANKIN, Virginia: Orph., Minneapolis, Orph., St. Paul, 21-27.
RAUF, Claude: Dominion, Ottawa, Can., 29-Oct. 4.
RAVENSCROFF, Charlotte: Orph., Sacramento, 21-24, Orph., Stockton, 25-27.
RAY and Hilliard: Orph., Utica, N. Y., 22-27, Keith's, Providence, 29-Oct. 4.
"RED Bird": Orpheum, St. Joseph, Mo., 15-17, Novelty, Topeka, Kan., 18-20.
REDFORD and Winchester: Orph., Oakland, Orph., Sacramento, 21-24, Orph., Stockton, 25-27.
REED Brothers: Orph., Norfolk, Va., Orph., Harrisburg, Pa., 29-Oct. 4.
REGALS, Four: Orph., Richmond, Va., Orph., Utica, N. Y., 29-Oct. 4.
REISNER and Gores: Keith's, Phila., Maryland, Balto., 22-27, Keith's, Boston, 29-Oct. 4.
RENO, George B., Co.: National, Boston, Temple, Hamilton, Can., 29-Oct. 4.
REZAL and Atema: Orph., Denver, Orph., Lincoln, Neb., 21-27.
RICE, Sully and Scott: Orph., Regina, 22, 23, Sherman Grand, Calgary, 24, 25, Empire, Edmonton, 26, 27.
RICHARDS and Kyle: Lyric, Kansas City, 21-27.
RICHARDS, Carl: Orph., Montreal, Valley, Syracuse, 22-27, Keith's, Toledo, 29-Oct. 4.
RICHARDS, Great: Forsythe, Atlanta, 22-27.
RITTER, Adele: Bronx, N.Y.C.
ROBERTS, Florence: Keith's, Indianapolis, 29-Oct. 4.
ROBINS: Orph., Lincoln, Neb., Orph., Omaha, 21-27.
ROCK-A-BYE Baby: Variettes, Terre Haute, Ind., 15-17, Grand, Evansville, 18-20.
ROGERS, Billy: Fifth Ave., N.Y.C.
ROGERS, Will: Orph., Ogden, Orph., Salt Lake City, 21-27.
ROLANDOW Brothers: Shea's, Buffalo.
ROMANO Brothers: Orph., Lincoln, Lyric, Kansas City, 21-27.
ROONEY and Bent: Orph., Lincoln, Lyric, Kansas City, 21-27.
ROSA, Mlle. Dalis and Marcello: Orph., Regina, 22, 23, Sherman Grand, Calgary, 24, 25, Empire, Edmonton, 26, 27.
ROSAIRES, The: Shea's, Toronto, Alhambra, N.Y.C., 22-27, Orph., B'klyn, 29-Oct. 4.
ROSER'S Dogs: Bushwick, B'klyn.
ROSE Troupe: Orph., Racine, 18-20.
ROSINI, Carl: Orph., 'Frisco, 21-27.
ROSS and Jerome: Avenue, Chgo., 18-20, Indiana, Chgo., 21-23.
RUEGGER, Elsie: Orph., 'Frisco, Orph., Oakland, 21-27.
RUNAWAYS, The: Maj., Kalamazoo, 15-17, Bijou, Battle Creek, 18-20.
RUSSELLS, Flying: Colonial, N.Y.C.
RUSSELL'S Minstrels: Orph., Richmond, Va., 22-27.
SAUNDERS, Chalk: Keith's, Lowell, Mass.
SAWYER, Joan, and Wallace McCutcheon: Jardin de Danse, N.Y.C.—indef.
SEARS, Zelda: Orph., Sioux City, Columbia, St. Louis, 21-27.
SELBINI and Grovini: Hipp., Cleveland, 22-27, Keith's, Louisville, 29-Oct. 4.
SELDON'S Venus: Temple, Detroit, Temple, Rochester, 22-27, Bushwick, B'klyn, 29-Oct. 4.
SEMON, Charles F.: Temple, Hamilton, Can., Shea's, Buffalo, 29-Oct. 4.
SHAW, LILLIAN: Keith's, Washington, Orph., Richmond, Va., 22-27, Keith's, Phila., 29-Oct. 4.
SHERIDAN, Frank, Co.: Alhambra, N.Y.C., Bushwick, B'klyn, 22-27, Fifth Ave., N.Y.C., 29-Oct. 4.
SHERMAN, Van and Hyman: Columbia, Grand Rapids.
SHIRLEY, Eva: Poli's, Scranton, Pa., 29-Oct. 4.
SHOWALTER, Edna: Columbia, St. Louis, 21-27.
SHRINER and Richards: Keith's, Indianapolis.
SHONE, Herman, Co.: Orph., Richmond, Va., Forsythe, Atlanta, 22-27.
SIDNEY and Townley: Orph., Spokane, Orph., Seattle, 21-27.
SIMMONS, Danny: Keith's, Lowell, Mass.
SIMMS, Willard, Co.: Dockstader's, Wilmington, Del.
SISTO, William: Proctor's, Newark, N. J.
SKATERS, Bijoux: Colonial, Erie, Pa.
SKATING Bear: Hipp., Cleveland, Grand, Pittsburgh, 22-27, Keith's, Columbus, 29-Oct. 4.
SMITH, Cook and Brandon: Bronx, N.Y.C., Keith's, Providence, 22-27.
SOANES, Musical: Valley, Syracuse, Keith's, Toledo, 22-27, Keith's, Columbus, 29-Oct. 4.
SON of Solomon: Orph., Harrisburg, Pa., Orph., Norfolk, 22-27.
SONG Birds: Orph., 'Frisco, 21-27.
SONG Revue: Colonial, N.Y.C., Bronx, 29-Oct. 4.
SPENCER and Williams: Keith's, Indianapolis, 22-27, Grand, Pittsburgh, 29-Oct. 4.
SPRAGUE and McNeice: Keith's, Providence, 22-27.
SPRING Girl: Colonial, Norfolk, Va., 29-Oct. 4.
STANLEY, Stan, Trio: Keith's, Washington, Proctor's, Newark, N. J., 29-Oct. 4.
STANLEYS, The: Alhambra, N.Y.C., Bushwick, B'klyn, 22-27, Bronx, N.Y.C., 29-Oct. 4.
STEINER Three: Grand, Pittsburgh, 29-Oct. 4.
STEPP, Goodrich and King: Keith's, Indianapolis, Keith's, Louisville, 22-27, Grand, Pittsburgh, 29-Oct. 4.
STEVENS, Edwin, Co.: Proctor's, Newark, N. J., Fifth Ave., N.Y.C., 22-27, Shea's, Buffalo, 29-Oct. 4.
STEVENS, Leona: Keith's, Wash.
STONE, Louis: Fifth Ave., N.Y.C.
SULLIVAN, Arthur, Co.: Maryland, Balto., Poli's, Scranton, Pa., 29-Oct. 4.
SULLYS, Five: Maj., Chgo., 21-27.
SUNNY Side of Broadway: Fox, Aurora, Ill., 15-17, Orph., Joliet, 18-20.
SUTTON, McIntyre and Sutton: Orph., Seattle, 21-27.
SWAIN-Ostman Troupe: Orph., Lincoln, Neb., 21-27.
SWOR and Mack Co.: Orph., Spokane, Orph., Seattle, 21-27.
SYLVESTER: Keith's, Lowell, Mass., 22-27.
TANGUAY, Eva: Metropolitan, St. Paul.
TANNAN, Julius: Keith's, Washington, 29-Oct. 4.
TEMPTATION: Victoria, N.Y.C., 29-Oct. 4.
TEMPEST, Florence, Co.: Union Sq., N.Y.C.
THAW, Evelyn Nesbit: Victoria, N.Y.C., Aug. 4-Sept. 27, Shea's, Toronto, 29-Oct. 4.
THIRD Degree: Hipp., Kankakee, Ill., 15-17, Hilou, Quincy, Ill., 18-20.
THOMPSON, William, Co.: Orph., Los Angeles.
TIGHE, Harry, Co.: Alhambra, N.Y.C., Temple, Detroit, 29-Oct. 4.
TINA, Mlle.: Orph., Winnipeg, 21-27.
TITCOMB, La Belle: Bronx, N.Y.C., Bushwick, B'klyn, 22-27, Alhambra, N.Y.C., 29-Oct. 4.
TOYE, Dorothy: Victoria, N.Y.C., 29-Oct. 4.
TRACY and Stanley: Union Sq., N.Y.C., 29-Oct. 4.
TRAINED Nurses: Orph., Des Moines, Orph., Omaha, 21-27, Orph., Sioux City, 28-Oct. 4.
TRIX, Helen: Orph., Minneapolis, 21-27.
TROVATO: Keith's, Cinti., Keith's, Columbus, 22-27, Keith's, Indianapolis, 29-Oct. 4.
TUCKER, Sophie: Keith's, Cinti., Keith's, Indianapolis, 22-27, Grand, Pittsburgh, 29-Oct. 4.
TYERS, Three: Poli's, Scranton, Pa., Keith's, Phila., 22-27, Orph., Harrisburg, Pa., 29-Oct. 4.
TYROLEAN, Five: Keith's, Lowell, Mass.
UESSEMS, The: Palace, N.Y.C., Alhambra 22-27, Colonial 29-Oct. 4.
VAN and Schenck: Forsythe, Atlanta, 29-Oct. 4.
VAN, Billy B., and Beaumont Sisters: Shea's, Buffalo, Shea's, Toronto, 22-27.
VAN Brothers: Orph., New Castle, Pa., Orph., Norfolk, Va., 22-27.
VAN, Charles and Fannie: Alhambra, N.Y.C., Keith's, Phila., 22-2 Maryland, Balto., 29-Oct. 4.
VANIERS, The: Orph., Los Angeles, 15-27.
VAN Brunt, Walter: Proctor's, Newark, N. J., 22-27, Fifth Ave., N.Y.C., 29-Oct. 4.
VANCE, Clarice: Keith's, Lowell, Mass., 22-27, Union Sq., N.Y.C., 29-Oct. 4.
VERSATILES, Three: Poli's, Hartford, Conn., 29-Oct. 4.
VIOLA, Otto, Co.: Paris, France, 1-30.
VIOLINSKY: Keith's, Louisville.
VIVIAN: Keith's, Toledo.
VIVIANS, The: Maj., Chgo., 21-27.
WAKEFIELD, W. H.: Maryland, Balto., Shea's, Buffalo, 22-27, Shea's, Toronto, 29-Oct. 4.
WALSH and Bentley: Orph., Minneapolis, 21-27.
WALSH, Blanche, Co.: Orph., Oakland, Orph., Sacramento, 21-24, Orph., Stockton, 25-27.
WALTERS, Flo and Allie: Keith's, Providence, Union Sq., 22-27.
WARD Brothers: Keith's, Phila., Keith's, Boston, 29-Oct. 4.
WARD and Weber: Bushwick, B'klyn, Maryland, Balto., 29-Oct. 4.
WAREM, Percy, Co.: Hipp., Cleveland.
WAREM, Percy: Colonial, Erie, Pa., 22-27.
WARREN and Connelly: Orph., Winnipeg, 21-27.
WATERBURY Brothers and Tinney: Dockstader's, Wilmington, Del., 22-27, Union Sq., N.Y.C., 29-Oct. 4.
WATSON and Santos: Lyric, Kansas City, Maj., Milwaukee, 21-27.
WEBB and Picks: Orph., Harrisburg, Pa., 29-Oct. 4.
WEBER and Wilson: Victoria, N.Y.C., 29-Oct. 4.
WELLAND, Great: Orph., Oakland, Orph., Los Angeles, 21-27.
WELCH, Joe: Orph., Winnipeg, 21-27.
WELCH, Mealy and Bell: Orph., Memphis, 29-Oct. 4.
WENTWORTH, Vesta and Teddy: Orph., Jacksonville, Fla., Orph., Richmond, Va., 22-27.
WEST, Mae: Proctor's, Newark, N. J., 22-27, Fifth Ave., N.Y.C., 29-Oct. 4.
WESTON and Keith: Maryland, Balto.
WESTON, Hazel: Lyric, Kansas City, 21-27.
WESTON, Wm., Co.: Keith's, Boston, Bronx, N.Y.C., 29-Oct. 4.
WHEELER, Burt, Co.: Keith's, Louisville, Grand, Pittsburgh, 22-27.
WHITEHEAD, Joe: Grand, Pittsburgh, 22-27.
WILL and Kemp: Maryland, Balto., Orph., Norfolk, Va., 22-27, Poli's, Scranton, Pa., 29-Oct. 4.
WILLARD and Bond: Orph., Des Moines, 21-27.
WILLIAMS and Wilfus: Bushwick, B'klyn, Bronx, N.Y.C., 22-27.
WILLIAMS and Segal: Alhambra, N.Y.C., 29-Oct. 4.
WILLIAMS, Gus: Orph., Harrisburg, Pa., 29-Oct. 4.
WILSON, Doris, Co.: Orph., Jacksonville, Fla., Orph., Memphis, 22-27, Orph., Memphis, 29-Oct. 4.
WILSON and Wilson: Keith's, Providence, 29-Oct. 4.
WILSON, Grace: Keith's, Washington, 22-27.
WILSON, Jack, Co.: Alhambra, N.Y.C., 22-27, Bushwick, B'klyn, 29-Oct. 4.
WINSCH and Poor: Orph., Utica, N. Y., Orph., Harrisburg, Pa., 22-27.
WINSLOW and Stryker: Orph., Oakland, Orph., Sacramento, 21-24, Orph., Stockton, 25-27.
WIRTH, May, Co.: Keith's, Phila.
WISE, Thos., and Co.: Orph., New Orleans, 21-27.
WOOD and Wyde: Dominion, Ottawa, Can., Temple, Hamilton, 22-27, Colonial, N.Y.C., 29-Oct. 4.
WOOD, Britt: Maryland, Balto., Keith's, Phila., 22-27.
WOODWARD'S Dogs: Orph., New Orleans, 21-27.
WORK and Play: Victoria, N.Y.C., Proctor's, Newark, N. J., 22-27.
WYNN, Ed., Co.: Orph., Seattle, Orph., Portland, 21-27.
YORK and Adams: Victoria, N.Y.C., 29-Oct. 4.
YOULIN, Alma: Orph., Los Angeles.
YVETTE: Orph., New Orleans, Proctor's, Newark, N. J., 29-Oct. 4.
ZARRI, Leo, Three: Keith's, Boston.
ZELAYA: Proctor's, Newark, N. J.

CHICAGO VAUDEVILLE

BY E. E. MEREDITH.

CHICAGO, Sept. 16.—The Aerial Budds were given a royal reception at the Palace last week, as this was their first appearance here since their big success abroad.

Van Alstyne and the Loos Brothers open for Jones, Linick and Schaefer at the Crown Oct. 6, according to an announcement of Billy Thompson, professional manager of Jerome H. Remick's Chicago office.

Halton Powell's Henpecked Henry opens at the Miles Theater at Detroit, Mich., on Sept. 22, for a tour of the Walter F. Keefe time, after which it goes on the Frank Thielen circuit.

John and Winnie Hennings opened their vaudeville season last week at the Palace Music Hall in Chicago. They have made some slight changes in their act since last season which are voted improvements.

Ila Grannon, at the Great Northern last week, opens on the Pantages circuit in November.

Murray Stone and Dinkins opened Sunday at Springfield, Mo., for a tour of the Hodkins circuit, placed by C. L. Carrell.

Becker and Adams are on the Pantages tour and are in San Francisco this week.

The Seven Russells are playing Paul Goudron's Middle West B.-C. bookings.

The Metropole Four are on Harry Miller's Interstate bookings, placed by C. L. Carrell.

Book and Book will begin a tour of the Hodkins circuit at the Plaza Theater at San Antonio, Tex., Sept. 21.

Edna Aug is proving a big drawing card on the Sullivan and Considine circuit.

The Great Roberts has been a much talked of vaudeville feature in the Middle West, where he was placed by C. L. Carrell.

Van Horn and Jackson played a return date at Alfred Hamburger's Ellis, Sept. 8-10, and duplicated their success of a fortnight previous.

Frederick Ireland and Nema Catta opened at the Family in Clinton, Ia., Sept. 8, and are at the Colonial and Wilson theaters in Chicago this week.

Flo Adler and company open for the New York and Western Agency Sept. 22, at the Independence Theater in Chicago.

Hungerford and Fell open for the New York and Western Agency Sept. 22.

ISABEL D'ARMOND RECOVERS

Isabel D'Armond has recovered from her recent illness and is again appearing with Frank Carter in England. They scored recently at the Tivoli and the Euston in London.

HESS SISTERS AT PALACE

The Hess Sisters, last season on the Orpheum circuit, will appear at the Palace Theater next week. They will be remembered for their appearances in the Winter Garden, Ziegfeld and Lew Fields productions.

Sophye Barnard won a hit at her first English appearance at the Tivoli in London. The *Stage*, in reviewing her act, said: "She possesses a pleasing personality and a voice of good range, power and tone, while all her songs are rendered with fine expression."

White, N. Y.

DAISY LEON,
Appearing in Character Songs.

WAR NEARS CLIMAX

Booking Agents Alleged to Have Taken Acts of Rival House in Philadelphia

The Philadelphia vaudeville war is beginning to reach a climax. The claim is now advanced that agents of Marcus Loew, who is presenting vaudeville at the Metropolitan Opera House, have been making inroads upon acts booked to appear at the Fred J. Nixon-Nirdlinger houses.

Mr. Nirdlinger claims that twelve Loew agents were in Philadelphia, endeavoring to take acts away from him. He alleged that players had been approached while on a train from New York. "I will admit," said Mr. Nirdlinger, "that Loew has taken a few acts from the Grand Opera House. But he has not succeeded in hurting the quality of performance."

Manager Myers, of the Metropolitan Opera House, Philadelphia, representative of Mr. Loew, said that his office was only employing Mr. Nirdlinger's tactics. "When the Grand opened they took my orchestra leader from me," he said. "Now we are taking their acts."

THEODORE BENDIX ENDS TOUR

Theodore Bendix, who has been appearing on the Orpheum time with his symphony players, informs THE MIRROR that he has canceled the balance of his Orpheum tour (six weeks). He will return to New York from Kansas City this week.

MOTION PICTURES

COMMENT AND SUGGESTION

MANUFACTURERS of motion pictures, the men who exhibit the films and the public that pays to see them, are within their rights in demanding treatment on a par with that accorded purveyors of stage entertainment. It is the height of injustice to urge an official censorship of photoplays without requiring a similar supervision of stage entertainment, yet many of the firmest advocates of a Governmental body to pass on films before they are released would resent subjecting the drama to the judgment of city office holders. Are stage producers more to be trusted than the makers of pictures? Has any film company made a photoplay to match in its depiction of social depravity either of the dramas withdrawn from the New York stage last week? The Lure ran for about a month and probably would have continued on its prosperous way save for newspaper agitation following the presentation of The Fight. Editorial writers, not the public, professed to resent the spreading epidemic of "white slave" plays, and with a great show of virtue Chief Magistrate McAdoo ordered their suppression. Apparently no city official deemed The Lure harmful until his thoughts were guided by the public prints, to which the action is directly attributable. Without the newspapers there would have been no action. In the face of this happening, is it reasonable to regard motion pictures with a suspicion that does not include the stage? Is there one argument to advance in favor of a censorship of films that cannot be applied with equal force in advocating a censorship of plays? We think not. The police, when the way is pointed out, occasionally reach correct decisions, but in the long run they have always been a nuisance if given supervision of artistic affairs. Popular opinion says the stage is able to take care of itself; enlightened opinion credits the photoplay theater with the same ability.

DARWIN KARR, Assoc. N. Y.
Now with Vitagraph Company.

* * * *

MARC EDMUND JONES, whose name is not unfamiliar to readers of this column, enrolls himself as a member of the "revival" club. Mr. Jones is busy preparing scenarios himself, but that does not destroy a wish to view once more the best work of his predecessors. He writes: "Pippa Passes should be reissued (Biograph, Gertrude Robinson). This subject made such a profound impression on me that I made it up into a new story and sold it to Essanay (The Second Passing of Pippa). For some reason they have not yet produced it, or started production. The Battle Hymn of the Republic (Vitagraph) should be reissued. This was one of Mrs. Breuil's early efforts, and I believe was the first of a type of subject I have styled 'Interpretative Adaptation.' I confess a regret that I have never seen Vitagraph's Lady Nicotine. I think that was the title. Would it be possible to reissue, or do you think there is a negative extant of the old Melies, A Trip to Mars? Nearly all the old Society Film d'Art prints would bear reissue, as well as I can remember them." We are not in a position to settle the doubt about A Trip to Mars, but whether or not that particular film is available there can be no question concerning the feasibility of reissuing others of the pictures named by Mr. Jones. Pippa Passes appears to be a particularly strong favorite, and would be a good one with which to start the ball rolling.

* * * *

TO secure motion picture entertainment suitable to intelligent adults, yet harmless to children, offers a difficult problem. Everyone agrees that themes perfectly proper for presentation before mature minds may have a bad influence on youthful imaginations. Because audiences are so largely composed of children, the tendency is to place photoplays on a level with the least intelligent, thereby checking the way to work of a possibly deeper significance. In view of these facts, any arrangement by which certain programmes are prepared especially for children should be watched with interest. It may benefit the children and likewise their elders by opening the way for entertainment with fewer restrictions. In Amherst, Nova Scotia, a children's motion picture house has been instituted with most successful results, according to a recent report of one of its founders. A model theater in regard to ventilation, sanitation, and lighting was selected for the experiment. A capable woman was appointed matron, and to assist her in caring for the children a volunteer corps of young women was formed. The General Film Company and exchange managers have given hearty co-operation by providing a carefully chosen programme of dramatic, historic, nature, scenic, and travel films to be shown afternoons when children are welcome. None of the children's story pictures are on view at night, the aim being to discourage a youthful attendance, save during the early hours of the day. And it appears that the plan is bringing about the desired results—children attend in the afternoon and remain at home after dark. If such an arrangement succeeds in Amherst, there is no reason why it should not be adopted in many United States cities. It is too much to hope that children and adults can be entirely separated by such means, but, at least, they are steps in the right direction.

* * * *

JUDGING by reports that reach this country from England, theatrical managers of the United Kingdom are at one with their American cousins in blaming moving pictures for slim pocketbooks. We read: "London has not been the only city affected. The theater slump has been just as pervasive as the cinema boom. But all the new motion picture houses in the little towns are coining money."

THE FILM MAN.

ROBYN ADAIR,
Lubin Western Company.

MARY FULLER,
Holding Her Pet Pig, "Wilfred."

CHAIN OF THEATERS

David Horsley, on Return from Europe, Announces Formation of New Company

David Horsley, one of the pioneers of the motion picture industry, returned from Europe last Wednesday on the *Olympic*.

To celebrate his return, Mr. Horsley gave a dinner to representative members of the motion picture trade journals at the Hotel Astor, to whom he announced the formation of a new company to operate a chain of motion picture theaters throughout the United States.

"After a careful study of trade conditions," said Horsley, "I have come to the conclusion that the exhibition end of the business is the most stable, not only now but for the future. Manufacturing concerns are springing up almost over night, and there is bound to be a change in conditions resulting in the weeding out of the manufacturer who is making poor films, also those who are weak financially.

"The exhibition side of the business is improving every day. New and more elaborate theaters are being erected, and a higher class of people is being attracted, making it imperative for the exhibitor to give them theaters on a par with the so-called legitimate houses. I shall work along these lines, building theaters wherever I cannot buy them in all the principal cities."

During his stay abroad Mr. Horsley visited the principal cities of Europe, including Monte Carlo, where he left a few dollars at the Casino.

WESTERN FEATURE PROPOSED

A three-reel Western feature, one every two weeks, will probably be the next addition to the programme of the Exclusive Supply Corporation. Negotiations are now under way between Joseph B. Miles, general manager of the Exclusive, and the owner of a brand of established reputation.

The sparring for choice territory between the Exclusive and buyers still continues. Among prospective buyers in New York during the past week were Charles Zetler, of the Edwards-Zetler Feature Film Company, of Dayton, Ohio, and E. T. Peter, of Dallas, Texas, who purposes taking the programme for Southern territory and who will probably open offices in Atlanta and New Orleans. A. A. Wieland, of the Wieland Film Company of Pittsburgh, reports that his success with the Exclusive programme in his territory encourages him to take Ohio.

AT KEITH THEATERS

Hal Reid's motion pictures of Harry Thaw taken at Sherbrooke are being shown at the B. F. Keith theaters this week. Thaw has guaranteed the authenticity of the Reid film and given his word that they are the first motion pictures ever taken showing him in a cell. The Reid film shows Thaw in court, walking through cheering crowds, dining in his cell, reading, writing, dictating, and chatting with his counsel. All the celebrities engaged in the hearings appear in the pictures.

VETERANS LIKE WAR FILM

The Kalem Company has received the following flattering letter from Harvey Haryes, general manager of the United Picture Company, St. Helens, England:

"I gave a special invitation on Aug. 20 to all the locals who took part in the South African war to witness a performance of Kalem's great South African war picture, The Battle for Freedom. The exhibition proved a great success and several of the men turned out in the uniforms that they wore during their service in South Africa, which proved a great attraction. The result: record business; and I am requested on behalf of our directors to write you and tender their very best wishes for the welfare and success of the Kalem Company."

MIGNON HAS ADVENTURES

Playing in widely separated localities for the sake of true atmosphere, James Cruze and Mignon Anderson, leads in Thanhouser's Plot Against the Governor, were slightly fagged when the picture was completed. They were filmed in action at the Capitol, Albany, in studio scenes at New Rochelle, and at the State Prison, Sing Sing, for the first time in its history. Never, it is stated, have such "close-up" views of the great jail been taken.

In The Daughter Worth While, the little "Thanhouser blonde" is shown in a quite perilous stunt. This is nothing less than racing an auto against a Jersey Central train, and the film shows more than flashes of the race, too. In this picture she also races a yacht against a ferryboat, and wins.

FIRST REX WITH KERRIGAN

The Restless Spirit, a modern allegorical play, suggested by Grey's "Elegy" and written and directed by Allan Dwan, will be the first play Warren Kerrigan will appear in under the Rex brand. Mr. Kerrigan will undertake a number of different characters in the one man. We are to see him as a farmer, a musician, and again as a king.

Playing opposite will be Pauline Bush. The picture is being produced on an elaborate scale and when finished will be in two reels. In the cast will be William Worthington, who staged the Everyman company which toured the Middle West and Coast. The camera work is in the hands of Walter Prichard, one of the company's oldest men.

"A MEXICAN TRAGEDY," LUBIN, SEPT. 23.

DROP NATIONAL LEAGUE

Indiana Exhibitors Reorganize as Members of New Association

The Indiana Motion Picture Exhibitors' Association was organized at a meeting held last week at the Denison Hotel, Indianapolis, as the successor to the Indiana Motion Picture Exhibitors' League. Frank E. Hammer, State organizer of the association, in speaking of the new organization, said:

"The Indiana motion picture exhibitors have withdrawn from the National Motion Picture Exhibitors' League because of the frame-up which they ran up against at the national convention at New York in July. President Neff, of the National League, lives at Cincinnati. The Indiana League was opposed to his re-election."

The officers of the State League, which went out of existence, were continued as the officers of the State Association. They are: President, J. M. Rhodes, Indianapolis; vice-president, F. J. Rembusch, Shelbyville; secretary-treasurer, A. C. Zaring, Indianapolis.

President Neff, of the National organization, has called a State convention at the Hotel Severin for Sept. 30, when he will undertake to reorganize the old State League, to be affiliated with the National League.

EXHIBITORS' LEAGUE NOTES

The Cincinnati local passed resolutions of regret and sympathy on the death of W. H. Seymour, who owned the See-More Theater at Lockland, O. Mr. Seymour was one of the first members of the Ohio State Branch of the Motion Picture Exhibitors' League and had always been a faithful worker.

The Cincinnati local has reached an agreement by which three reels are being shown for a five cents' admission charge. No programme is to exceed five reels at any price.

A special meeting of the Toledo local yesterday morning was attended by President M. A. Neff. Sandusky local No. 7 also met yesterday.

Since the New York convention an order has gone into effect in Milwaukee, Wis., requiring all exhibitors to pay a yearly license fee of $30. Heretofore there had been no charge.

ANNA HELD, NEXT

Kinemacolor is rapidly capturing the footlight favorites for its new series of "Popular Players Off the Stage," the reason being that the natural color motion pictures portray the actor as his friends know him, while the actress's costumes, complexion, color of hair and eyes are reproduced upon the screen "true to Nature," or art, as the case may be.

Anna Held is the latest addition to an "all star" collection, which already includes Lillian Russell, Blanche Ring, Raymond Hitchcock, and Flora Zabelle, Bessie McCoy (Mrs. Richard Harding Davis), Weber and Fields, Eddie Foy, and the "Seven Little Foys." A representative of the Kinemacolor Company met Miss Held at the pier of the steamer *La France*, and promptly secured a contract to film her in the numerous new costumes she brought from Paris—including the diamond-studded stockings which created such a sensation during her London appearance.

"XANTIPPE" ACTORS IN FILM

Members of the Believe Me, Xantippe company, including Mr. and Mrs. John Barrymore, Mary Young, Theodore Roberts, and Earle Mitchell, visited the roof of the Casino Theater last week and played a scene for the benefit of the Pathe Weekly camera man. The visit to the Casino followed the special matinee given for the benefit of Sheriff Harburger, his deputies and jailers.

TROUBLE AT ST. PAUL

Minnesota Exhibitors Are Likely to Secede from National League

Minnesota motion picture exhibitors will secede from the Motion Picture Exhibitors' League of America, unless there is a change of opinion among the members before the next special meeting of the State League, according to members who attended the stormy session of the League in St. Paul last week. No quorum was present and no vote could be taken. M. A. Neff, president of the Motion Picture Exhibitors' League of America, and Charles H. Phillips, president of the International Motion Picture Association, placed their cases before the meeting.

Following a storm of personalities from both of the opposing presidents, in which Mr. Phillips charged that Mr. Neff was not a bona fide exhibitor, as the constitution of the League provided, the tide seemed to turn to the new organization. Mr. Neff asserted he was an exhibitor and produced a certificate for one share of stock in the Waldorf Amusement Company of Cincinnati.

The League adjourned to meet at the call of President Otto N. Rathe to vote on the matter of seceding from the National League.

OFFICES ARE MOVED

The New York offices of the Golden State Motion Picture Company, exploiting 100 Years of Mormonism; the Occidental Motion Picture Company, presenting From Dusk to Dawn, and other enterprises presided over by H. M. Russell, of Los Angeles, have been moved from the Candler Building to the ninth floor of the World's Tower Building, No. 110 West Fortieth Street, New York city. This change was necessitated by the growing business of these companies and their allied interests. Ernest Shipman will continue to be general manager.

TWO NEW PRODUCERS

Marshall Farnum, the youngest brother in the famous Farnum family, who was concerned with Dunstan Farnum in the production of The Spoilers in California, is now listed among the producers at the Selig Company in Chicago. He has had a long stage experience and should fill the new position with credit.

Ralph Delmore, a well-known figure on the American stage, also has become a producer for the Selig Company. He has played a thousand and one villain parts in melodrama in the past score of years, and sees a great opportunity for forceful acting in moving pictures.

PRODUCING DETECTIVE STORY

Night is being turned into day at the big Selig plant with elaborate scenic preparations for the filming of the detective story, The Circular Staircase, by Mary Roberts Reinhart. No expense has been spared to give the great romance of mystery a befitting environment.

RIGHTS ON ITALA FEATURE

Sales of State rights on The War Correspondents, the four-reel Itala subject, have been brisk. Exchangemen who have taken this subject are: The Weiland Feature Film Company, of Pittsburgh; Attractive Feature Film Company, of Philadelphia; Golden Gate Film Exchange, of San Francisco; Northwestern Feature Film Company, of Portland; Exhibitors Feature Film Company, of Toledo; the Famous Players' Film Company, of Boston; General Feature Film Company, of Chicago, and Big Four Feature Film Company, of Dallas, Tex.

PROTECTING COPYRIGHT

Action Against Northmore for Alleged Copying of "Quo Vadis" Photographs

An important move to protect the copyright privileges of moving pictures was made in Chicago last week, when James E. Northmore, of Chicago, was arrested by the United States Marshal on a warrant issued by United States Commissioner Mark A. Foote, charged with unlawfully copying copyrighted photographs of George Kleine's Quo Vadis and selling them in the open market.

Northmore was not ready for trial, and the case was set over for one week for a hearing. The photographs have been used by various motion picture theaters to exploit a film called Quo Vadis, which bears no resemblance to the original, made by the Cines Company, Rome, Italy, exclusive American rights for which are held by George Kleine.

NEW BRAND CALLED DOMINO

The New York Motion Picture Corporation announces that the new brand of naval and Puritan productions will be known as Domino Films. These pictures were first advertised as Empire, and later changed to Peerless, but owing to copyright laws they will be called Domino.

The Reformation, a single-reel Kay-Bee, advertised for release Sept. 26, has been moved further down the calendar, and The Forlorn Hope, another single-reel, will be released on that date.

STATE RIGHTS ON "SAPHO"

Sapho, the six-reel Majestic production, with Florence Roberts in the title-role, is now obtainable by State rights buyers. The Sapho Feature Film Company, of 150 East Fourteenth Street, New York city, is offering it. Paper, in all the handy sizes up to twenty-four sheets, is available.

RALPH DOWER DIES

Ralph Dower, who was in the motion picture business for a number of years, first with the Motion Picture Distributing and Sales Company, then with the Film Supply Company of America, died at Port Jefferson, N. Y., last Friday.

M. P. OUT OF TOWN NEWS

OHIO.

Ed. Hellman has started work on the erection of a new motion picture theater in Springfield. The Chakeras Amusement Company, of that city, is remodeling a building at 25-27 South Limestone Street, and when completed it will be used for pictures with incidental vaudeville. In the same city Gus Sun is remodeling the building containing his former Savoy Theater, and will include a new motion picture theater in his plans.

TEXAS.

Messrs. Lewis and Adreas have disposed of the Princess, El Paso, and will devote their efforts entirely to the Grecian.

INDIANA.

The Home Amusement Company has opened the Columbia, a new motion picture house, under the management of Arthur E. Bennett. The house is strictly modern in every respect. A mammoth pipe organ has been installed, with Claire J. Winton as organist.

ILLINOIS.

The Avenue Theater, East St. Louis, has contracted for an electric sign, which it is expected will be the largest display of any motion picture house in Southern Illinois.

CALIFORNIA.

The Expo, a new moving picture house on F Street, San Diego, has opened for business.

ED. BARRY,
In Charge of Warner's Features Foreign Offices.

WHERE TO GET

"ARIZONA"

5,500 FEET 210 SCENES 200 PEOPLE

By AUGUSTUS THOMAS, with CYRIL SCOTT and an ALL STAR CAST

New York City and State	Theatre Film Co., 12 Union Square, New York City, N. Y.
Me., N. H., Ver., Mass., R. I., Conn.	Famous Players Film Co., of New England, 228 Tremont Ave., Boston
Northern New Jersey	Modern Film Co., 137 Roseville Ave., Newark, N. J.
W. Pa., W. Va., Ohio, Kentucky	Famous Players Film Service, Inc., 125 Fourth Ave., Pittsburg
E. Pa., So. N. J., Md., Del., D. C.	Electric Theatre Supply Co., Room 303, Abbott Bldg., Philadelphia
Cal., Nev., Ariz.	Golden Gate Film Exchange, 234 Eddy St., San Francisco, Cal.
Canada	Feature Film Company of Canada, 205 St. Catherine St., W., Montreal, Canada
Ore., Wash., Idaho, Mont.	Northwestern Feature Film Exchange, 329 Oak St.
Missouri	Dalton & Wolf, Grand and Olive Sts., St. Louis, Mo.
Germany	Al. H. Woods, 236 W. 42nd St., New York City, N. Y.

Other territory now under negotiation. Ask for prices if interested.

ALL STAR FEATURE CORPORATION

HARRY R. RAVER, Pres., 220 W. 42nd St., New York AUGUSTUS THOMAS, Director General of Productions

ENLARGING STUDIO

Helen Gardner Quarters to Be Almost Doubled in Size

Owing to the need for more space in which to carry out plans for the coming Winter, the Helen Gardner studio at Tappan-on-the-Hudson is being enlarged to almost double its present size and in all respects improved. When completed the studio will measure 120 by 50 feet, all under glass, and an adequate heating plant will make work possible throughout the cold weather. The large floor space will allow for the use of several sets at the same time.

Recent pictures released from this studio have met with a flattering reception from the public, and to meet the demand for new films larger quarters became a necessity. No expense is being spared in placing the studio on a par with the best in the country. Every effort will be made to keep the Helen Gardner pictures up to the high standard set in the past.

KING BAGGOT BACK

King Baggot, president of the Screen Club, prince of good fellows, and one of the best-known faces in the moving-picture industry, returned to this country on the *St. Paul*, last Saturday evening, after a four months' absence in England and France, during which time he worked in about a dozen pictures and enjoyed but little rest or time for sight-seeing.

All England is lauding his remarkable work in Ivanhoe, to which his vigorous personality so readily adapted itself. A boatload of old cronies and admirers from the Screen Club and co-workers of the Universal Company went down to meet the *St. Paul* and escort their idol to the dock at New York. To the strains of "America," "Star-Spangled Banner," "Dixie," and other patriotic airs, enthusiasm ran riot aboard the little tug, while King Baggot was the cynosure of all eyes aboard the big ocean liner.

A reception was tendered Mr. Baggot later in the evening at the club house of the Screeners, which ran into the wee small hours of the morning. The Screen Club delegation included William Robert Daly, Joe Farnham, J. H. Gerhardt, Frank Tichenor, Moe Strelmer, Dave Wall, Louis Noto, Frank Griffin, Arthur Leslie, Albert Blinkhorn, Howard Crampton, Wray Physioc; while the Universal Company was represented by Mark Dintenfass, George Stephenson, Jack Cohn, George Kann, Frank Smith, Miss Greenburg, and others. Mrs. King Baggot, appearing more charming than ever, was a happy onlooker during the demonstration in her husband's honor.

WITH THE FILM MEN

Received first copy of the new house organ of the Exclusive Supply Company, John B. Clymer, editor. It is a bright, snappy little sheet, and a credit to both the Exclusive and the editor.

Curiosity as to who was turning out the high-class copy of the Eclectic Film Company prompted a call at their offices, where I met their new advertising manager, C. Alfred Karpen. Mr. Karpen is a newspaper man with a number of years of experience, and is an acquisition to the Eclectic.

Tom Moore and Mrs. Moore, of Washington, dropped in this office last Friday long enough to outline some very big plans for new theaters in the territory adjacent to Washington. A very short conversation with Mrs. Moore leaves the impression that to her is due a large measure of Tom's success.

This morning's mail brings the announcement of incorporation of the Cinematographic Film Studios for the manufacture of moving-picture films. The officers are: J. A. Schultz, Jr., president, and D. C. Santarelli, vice-president.

Fred Gunning, better known as "Me," Eclair's publicity man, has resigned to accept the position of assistant general manager of Warner's Features. He set a high record of efficiency for his successor, Bert Ennis, who goes over from the New York Motion Picture Company.

Joe Brandt arrived in Europe just in time to take a part in the last picture King Baggott made.

The offices of the Vivaphone Sales Company are in mourning over the death of Miss E. Cleary, who has been General Manager Blinkhorns's secretary since the company opened offices.

George O. Nicholls graciously donated the use of his car to Screen Club members who went down the bay last Saturday to welcome their president, King Baggott.

Arthur Mackley, famous for his "sheriffs" in Essanay pictures, returned to New York recently after nine weeks spent in Scotland and Wales. Mr. Mackley has been with the Essanay Company four years, and is now resting.

BARRY OFF FOR EUROPE

Edward Barry, who recently resigned as manager of the Ambrosio American Film Company and the Raw Film Company to accept a position as the London representative of Warner's Features, Inc., sailed on the *Olympic*, accompanied by his interesting little bride, on Saturday last. Mr. Barry will handle the entire output of the Warner Company in all countries outside of the United States. A delegation from the Screen Club and many business friends were among his well-wishers at the dock.

WILL THE LAUGH BE ON YOU

when the

EXCLUSIVE PROGRAM

IS TAKEN FOR YOUR TERRITORY?

What opinion of you as a business man will your exhibitors have when they learn that you did not contract for the

EXCLUSIVE PROGRAM

containing these brands of super-excellence

Gaumont Ramo Itala Great Northern Dragon
Eclectic Solax Ammex Lewis Pennant
Film Releases of America Blache American Features

Also the All Star Feature Corporation's Master-Plays, beginning with Augustus Thomas'

"ARIZONA"

WEEKLY PROGRAM

5 Three-Reel Features 7 Regular Releases

EXCLUSIVE SUPPLY CORPORATION

220 West 42nd Street, New York City

FEATURE FILMS ON THE MARKET

"LITTLE MARY" IN FINE ROLE

Film Production of "In the Bishop's Carriage" is a Winner

When Miriam Michelson wrote In the Bishop's Carriage he unwittingly supplied first-class material for motion pictures. With due respect for Mr. Michelson we imagine many people who found little of consequence in the author's book will enjoy watching Mary Pickford and her co-workers of the Famous Players' Film Company in their four-reel adaptation of the novel. It excels in every element that goes to make a good picture. Ben Schulberg, who wrote the scenario, based his plot entirely on the book, not the play, and each reel is crammed full of action, some of it much out of the ordinary. The development is plausible, the acting of a uniformly high order, and the photography excellent. The photography, in fact, deserves more than the conventional word of praise, for it has been made a notable feature of the production. Some of the interior night effects reveal extraordinary camera work even in this day of photographic achievement.

And more than all else we have "Little Mary" at her best, which in itself would be reason enough for wanting to see the picture. She is on the screen most of the time and scoring points with every move in a part that pretty nearly runs the gamut of girlish emotions. For after all, Nance Olden is scarcely more than a child, ill-treated, susceptible to evil influences, but a charming and naturally good-hearted little person at bottom. So much we gather from watching Miss Pickford's beautifully varied performance. At no time does she fail to hold both sympathy and interest, whether as a poor waif fleeing from the Charity Home, the active partner of a pickpocket, or a troubled girl tempted almost beyond her strength. An actress who can suggest feeling with so little apparent effort is indeed a rarity.

The story follows the many adventures of Nance after she escapes from an institution and by chance finds refuge in the room of Tom Dorgan, a pickpocket, who decides to make use of his new acquaintance. Their partnership progresses profitably until, to elude the police after stealing valuable jewels, Nance enters "the bishop's carriage." Complications follow thick and fast until the girl finds herself in the home of Obermuller, a theatrical manager, who influences her to attempt an honest life. Nance goes to Dorgan without the jewels and in a powerfully acted scene is compelled to return with him to Obermuller's house. They are captured, Dorgan is sent to Sing Sing, and Nance is launched as an actress. Temptation returns, but always the sympathetic theatrical manager is ready to assist his protege, and in the end they rest contentedly in each other's arms while Dorgan sails away never to return. This is but a bare outline of the story, that contains quantities of adventure, sufficient heart interest, and creditable character drawing.

Second only to the performance given by Miss Pickford comes that of David Wall in the part of Dorgan. He is an actor of much virility and discrimination. It is difficult to believe that in this production House Peters, playing the role of Obermuller, is making his first appearance as a motion picture actor. Evidently his stage training made it a simple matter for him to play before the camera. He has a fine presence and displays a forceful dignity in his acting of a role that offers many opportunities. Others of less importance in the cast are George Henderson, George Moss, Howard Missimer, and Madame Dalberg. Edwin S. Porter and J. Searle Dawley directed the picture. D.

MARY PICKFORD IN "IN THE BISHOP'S CARRIAGE," FAMOUS PLAYERS.

The Glow Worm (Reliance, Sept. 6).—There are three reels of excellent photography in this story, showing everything from a Chinese restaurant to an American island. Monte Carlo, from a Jap butler to a real girl reporter, with the usual dagger, revolver, and club thrown in to stimulate the numerous situations. The piece abounds in action, but it is not always reasonably introduced. A competent cast earnestly exhaust the entire repertoire of human emotion to make the piece a success. In its entirety the story is well written and staged, and realizes the intention of the producers. Rosemarr Theby interprets the title-role with fine effect and other excellent performances are given by Irving Cummings, Allen Hale, Norma Phillips, and Irene Hunt. C.

In the Land of the Dead Things (Broncho, Sept. 17).—After a sandstorm on the desert, Denton, a white settler, leaves his wife and child to look for water. An Indian carries off the little one. The wife goes after, kills the Indian, and recovers the child. Denton, returning, misses them, sees the dead Indian, and believes them carried off. He dresses in the Indian's habiliments and starts to the Indian village to get his family. Meanwhile the wife and child have been captured by the savages. A squaw, touched by memory of her dead baby, takes pity on them. Denton is enmeshed to run the gauntlet and escapes. The squaw releases the wife and child, and aids them to get away. Troops from the nearby post, out looking for the survivors of the sandstorm, reunite the family. A film notable for its excellent atmosphere and convincing qualities. The story itself is not remarkable. Dressing as the Indian was a foolhardy thing to do, and does not carry well. Generally speaking, the two reels are splendidly acted and photographed. K.

The Message to Headquarters (Thanhouser, Sept. 12).—A rich American (traveling in Italy with his daughter is captured by brigands. A count saves them, and has the brigands apprehended. The chief of the band vows that the Mafia will avenge him. The count falls in love with the girl he has rescued, and they become engaged. The leader escapes from prison, and goes to America. The count comes to America to visit his fiancee. The diplomatic office is advised to provide the count with an escort. This escort is a detective, who is captured by the Mafia through the agency of a stenographer in their pay, employed in the diplomatic office. The stenographer meets the count, and lures him into the clutches of the Mafia. The count and detective are bound in a cellar to await disposition. The detective, caught trying to escape, is swung by the heels from the ceiling. By swinging himself in this position, he manages to reach a telephone on the wall, and calls the police. So the day is saved, and the band killed or imprisoned. A real thriller that might almost be dangerous to show in cheap houses. It is very slow in getting started, a great deal more time than is necessary being devoted to the opening rescue from the mountain brigands. It is thoroughly animated from start to finish, and the second reel maintains almost unbroken suspense. Acting is excellent and photography good, in two reels. K.

A Forgotten Melody (Broncho, Oct. 5).—An old musician is discharged from his position in the theater. As his wife is in broken health and a change has been recommended for her, he gathers his few belongings together and goes West with the wife and daughter. On the way his wife dies. Later they are attacked by Indians, and escape just in time. His daughter manages to rescue the score of his treasured opera that he has composed, but when she returns she cannot find him. She is rescued by a prospector, and adopted by him. By dint of much effort later she secures a production of her father's opera. A Forgotten Melody. The father, meanwhile, has become a poor street musician, wandering from place to place, seeing the bills announcing the opera over his name, he thinks himself demented, but one day happening into the theater where rehearsals are in progress, he finds his faithful daughter, and all is well. This concention is carried out with a careful regard for details and a sympathetic understanding of the story. Acting and photography are excellent. In two reels. K.

The Clown's Daughter (Reliance, Sept. 13).—The circus clown marries a girl in a town where he is playing and as she is disinherited for her act, she joins the circus, becoming a bareback rider. Five years later she is killed by a fall in the ring, leaving her devoted husband a little daughter to care for. He realizes the circus life is not for his little one, so has her adopted by an elderly couple. Years later her foster parents are dead, and she is left heiress. She is loved by Jerry, a fine young fellow, but is engaged to marry another man, who is a candidate for important political honors. An automobile runs down the old clown, Jerry saves him. Jerry learns he is the girl's father. He sends word to her to come to see the dying clown. The politician receives the message, and feeling that if it were known that the father of his fiancee was a clown it would destroy his prospects, says nothing. But Jerry finally 'phones to the girl directly. She goes to her father's bedside, realizing the politician's attitude and breaking her engagement. The old clown sees her, and dies in peace. A drama of the sort that never fails to appeal, excellently done throughout. The circus scenes are admirably handled. Stanley Watsola, Thomas R. Mills, and Norma Phillips do the best sort of work. In two reels. K.

Rob Roy (Eclair, Sept. 17).—Rob Roy, his home burned by the duke for his presumption in complaining to him, vows revenge, and organizes a party for the duke's overthrow. Young Rashleigh overhears Rob's conspiracy, and tells Rob he will aid them to achieve their end if he will give him his daughter to wife. Rashleigh temporarily occupies the position of his Cousin Francis in his uncle's bank, and seizes the opportunity to steal some highly valuable bonds. Francis vows he will apprehend the unknown thief. He falls in love with Rob's daughter, Diana, but she bound by her oath to marry Rashleigh, cannot hear his pleas. Rob joins Francis in his hunt for the thief. Rashleigh, finding them close on his trail, betrays Rob to the soldiers. But Francis and Rob beat off their enemies, and Rashleigh is killed. Diana, released from her oath by Rashleigh's death, marries Francis. This novel of Scott is not adequately done here. The story is difficult to comprehend. The scenes, excellent in themselves, are not presented in a clear sequence. Much of it is effective, and will hold interest provided the spectator strains his attention to catch the points. Acting and photography are admirable. In three reels. K.

Ivanhoe (Imp, Sept. 22).—Ivanhoe, in disguise as the Palmer, arrives at the castle of his father, Cedric, when Cedric is entertaining Front de Boeuf, Prince John, and the Knights Templar. He saves Rebecca and her old father, Isaac, from insult, and aids them to escape from the place. He compels Prince John to drink to his brother, Richard Coeur de Lion. He departs. Cedric and his ward, Rowena, are taken captives to the castle of Front de Boeuf. Isaac and Rebecca are also imprisoned there. Meanwhile Ivanhoe has joined Robin Hood and his band of merry men, and swearing allegiance to King Richard, who has appeared upon the scene in the person of the Black Knight, they all advance upon Torquilstone, the prison of Cedric and Rowena. They drive out the inmates, Sir Brian, the Knight Templar, carries off Rebecca. Finding she is still unwilling to countenance his advances, he accuses her of witchcraft, and she is condemned to die by fire unless a champion will appear to defend her. Ivanhoe goes. He conquers Sir Brian, and Rebecca is saved. Ivanhoe marries Rowena. This stupendous and magnificent adaptation of Scott's famous novel is marred by too great a dependence upon the spectator's familiarity with the story. Presented to persons unacquainted with the book, it will be barely intelligible as a whole, and only fragmentary episodes will sustain interest. On the whole, it is a beautiful piece of work, the groupings—under direction of Herbert Brenon—being splendid. Acting and photography are far above the ordinary, even in the case of the extra people. King Rainot is seen as Ivanhoe, Evelyn Hope as Rowena, Leah Baird as Rebecca, Wallace Bosco as Cedric, Jack Bates as Front de Boeuf, and Mr. Brenon himself as Isaac. In three reels. K.

The Nautch Girl and the Tiger (Biscu, Oct. 7).—Somewhere, some place, presumably India, an American, friend of the "Resident," meets Zahanna, the beautiful nautch dancer of the Maharajah, and falls in love with her. His affection is reciprocated. But Nahani, another nautch girl, finds them at a clandestine meeting, and reports the circumstance to her master. The American must die. But, sire, you cannot kill the friend of the "Resident." Very well then, we shall have a tiger hunt, at which the American dog shall be killed accidentally-on-purpose. So Clifford (for such we believe is the American's name) is persuaded to go tiger hunting. He pursues the game with so much interest that he presently finds himself lost in the jungle, treacherously deserted by his party. Tigers to left of him, tigers to right of him, roaring like thunder. But Zahanna hears of the plot to destroy her lover, and persuades one of the party to lead her into the jungle. She saves Clifford. And, as he sleeps in his arms, he whispers a subtitle: "We will claim the protection of the 'Resident,' and you will come to America with me." So runs this melodrama. It will not bear close questioning, and the tigers do not like being ferocious at all, but the situations are sufficiently thrilling to appeal to many people. It will do as a feature in the cheaper houses. Acting and photography are of average quality. K.

The Awakening of a Man (Edison, Sept. 5).—Young Wentworth, of Wentworth and Son, merchants, is the last of his family name. It is hoped he will maintain the old traditions of the family and of the business, but he has been indifferent to his responsibilities, and the business is fast going to pieces. His creditors would give him time if he would show a disposition to make good, but inasmuch as he does not, they refuse an extension. A fire breaks out, and his warehouses burn down. He goes to the father of his fiancee for aid, but he has the same attitude as the creditors. Also, the fiancee tells him she will not marry a weakling. He goes home, determined to commit suicide. But just as he raises the revolver to his head his Puritan ancestor appears to him, and tells him how with his arm he barred the door and saved his family from Indians. His Revolutionary ancestor comes next, and tells how he carried a dispatch from George Washington. A Civil War member of his family next describes his accomplishments against great odds. And, finally, his father appears to demonstrate how he met a banking crisis in '97. Impressed by this imposing collection of family stories, young Wentworth wakes up to a new manhood determined to make good in all events. His creditors, impressed by his change, grant him the required extension of time, and his sweetheart goes to his arms. A new rendition of a trite situation, excellently done in its scenes with good acting and photography, and carrying a splendid outfit. Wentworth and the ancestors are all excellently done by Benjamin F. Wilson. In two reels. Direction is by George Lessy. K.

The Stolen Girl and the Tiger (Bison, Oct. 7).—Somewhere, some place, presumably India, an American, friend of the "Resident," meets Zahanna, the beautiful nautch dancer of the Maharajah, and falls in love with her. His affection is reciprocated. But Nahani, another nautch girl, finds them at a clandestine meeting, and reports the circumstance to her master. The American must die. But, sire, you cannot kill the friend of the "Resident." Very well then, we shall have a tiger hunt, at which the American dog shall be killed accidentally-on-purpose. So Clifford (for such we believe is the American's name) is persuaded to go tiger hunting. He pursues the game with so much interest that he presently finds himself lost in the jungle, treacherously deserted by his party, tigers to left of him, tigers to right of him, roaring like thunder. But Zahanna hears of the plot to destroy her lover, and persuades one of the party to lead her into the jungle. She saves Clifford. And, as he sleeps in his arms, he whispers a subtitle: "We will claim the protection of the 'Resident,' and you will come to America with me." So runs this melodrama. It will not bear close questioning, and the tigers do not like being ferocious at all, but the situations are sufficiently thrilling to appeal to many people. It will do as a feature in the cheaper houses. Acting and photography are of average quality. K.

The Awakening of a Man (Edison, Sept. 5).—Young Wentworth, of Wentworth and Son, merchants, is the last of his family name. It is hoped he will maintain the old traditions of the family and of the business, but he has been indifferent to his responsibilities, and the business is fast going to pieces. His creditors would give him time if he would show a disposition to make good, but inasmuch as he does not, they refuse an extension. A fire breaks out, and his warehouses burn down. He goes to the father of his fiancee for aid, but he has the same attitude as the creditors. Also, the fiancee tells him she will not marry a weakling. He goes home, determined to commit suicide. But just as he raises the revolver to his head his Puritan ancestor appears to him, and tells him how with his arm he barred the door and saved his family from Indians. His Revolutionary ancestor comes next, and tells how he carried a dispatch from George Washington. A Civil War member of his family next describes his accomplishments against great odds. And, finally, his father appears to demonstrate how he met a banking crisis in '97. Impressed by this imposing collection of family stories, young Wentworth wakes up to a new manhood determined to make good in all events. His creditors, impressed by his change, grant him the required extension of time, and his sweetheart goes to his arms. A new rendition of a trite situation, excellently done in its scenes with good acting and photography, and carrying a splendid outfit. Wentworth and the ancestors are all excellently done by Benjamin F. Wilson. In two reels. Direction is by George Lessy. K.

While the Starlight Travels (Kanawha, Sept. 5).—This starts back in the Stone Age. Walla, angered by the death of her father, vows vengeance on his murderer; but the latter carries her off. At length, admiring his strength and her anger appeased by his gifts, she yields to him. But the guard he has placed over her also loves her, and he is compelled to kill this man before winning her. Now, ages later, at the time of the Civil War in America, she is a Southern girl, he a Northern spy. She yields him up to Confederate soldiers. But the consciousness that she knew him in the Stone Age is strong, and she aids him to escape. After the war he comes and claims her. And once again they are married "forever." The first reel of this picture is so absolutely distinct from the second, that it might well be offered alone. There is not a thing at issue to carry the interest over into the second reel. Most of the animation is in the second, and most of the beautiful work in the first. There is in short, not enough unity to the picture as a whole. Nevertheless, there are so many magnificent qualities in the first part of this that it may be regarded as a genuine feature. The settings are truly wonderful. The theme is by no means new, but it is ever popular. Doris Mitchell and Richard C. Travers play the leads. K.

The Strike for Millions (Blache American Features; State Rights).—Harrington, a millionaire, is robbed and carried off by Sorenti and his band. Sorenti, who poses as a friend of the Harringtons, and is not suspected for an instant, calls on Harrington's daughter, knowing she is heiress to her father's property, and proposes to her. She rejects him. Finding Darwin Russell is his favored rival, Sorenti has his gang capture and imprison him. The police, finding Russell has disappeared, suspect him of the robbery. Sorenti frees him that he may be arrested for the crime. He is arrested, but Delaney, a detective employed by Helen Harrington, secures his release to help trail the criminals. They find them by inserting a report in the newspapers that some valuables were overlooked in the robbery. Delaney puts himself in Sorenti's power, and has himself imprisoned with Harrington. Then, with tools he has smuggled with him, they escape. The band is caught when they come for the supposed other valuables in the Harrington home. And Russell and Helen are united. A melodrama full of snappy situations that will be appreciated in all houses. Darwin Karr, Marian Swayne, Mr. Lovering, and Harmer Gilmore are excellent as the principals. The direction is by Herbert Blache himself. Photography is sharp and artistic. In four reels. K.

"THE YELLOW ROOM," UNION FEATURES.

REVIEWS OF LICENSED FILMS

The Man in the Street (Selig, Aug. 28).—The action in this melodrama is swift enough, and the production in regard to acting and settings is adequate, but the story is far from convincing. For the sake of situations characters are made to behave contrary to reason, and consequently their troubles never seem real. John Street is looking in vain for work, when, by some mysterious means, he is able to obtain by telegraph a signature needed to save a broker from ruin. For this service, James Bent, the broker, makes Street a member of the Crossus Club, where his credit is unlimited for a month. Rush Bent proves to be a kleptomaniac, who steals a necklace of gold from her chum. Street examines the girl's neck through a magnifying-glass; sees the marks of the nuggets, and finds the necklace in Ruth's bureau drawer. He saves the Bent family from disgrace, and is rewarded by being engaged as a detective, receiving a retainer of $1,000, which relieves him from embarrassing obligations at the Crossus Club. Intelligent performances are given by Thomas Carrigan and May Buckley as John Street and Ruth, respectively, and for the rest it is a capable cast. D.

Pathe's Weekly (Pathe play, Aug. 28).—Variety and interest mark the news events in this issue. Among the best of the scenes are those showing Governor Sulzer and Lieutenant Governor Glynn, both acting as chief executive of New York State; 2,000 school children in dances on the public school athletic field, Brooklyn; a fire in Jersey City that destroyed four city blocks of factories and tenements, and a meeting of the Stella Aero Club, an organization composed entirely of women aeronauts, at Saint Cloud, France. D.

Objections Overruled (Biograph, Aug. 28).—Broad farce is found here, depending for laughs on snappy action and incidental business. A young man is barred from the boarding house table because he is behind in his bill. The head of the house makes things perpetually uncomfortable for the impecunious boarder, but the daughter, being in love with him, is sympathetic. She even carries food to his room. It happens that a lawyer is looking for the young man to tell him that he has inherited a fortune. Towards the close of this split-reel we are treated to an old-time chase, at the end of which the lawyer informs the youth of his good fortune and the girl rests contentedly in her lover's arms. D.

The Episode of Cloudy Canyon (Essanay, Aug. 28).—Much like other Western pictures in most respects, this film departs from the ordinary owing to the absence of sub-titles. It is greatly to the credit of the director that scenes have been made to tell their story unaided and without confusion. To be sure, it is a rather obvious tale, but that does not detract from the praise due for skilful handling. A cowboy incurs the enmity of a Mexican, who shoots him, but circumstances have so shaped themselves that the evidence strongly points to another man as the culprit. The innocent man is about to pay the penalty when the wounded cowboy recovers sufficiently to give the name of his assailant, who is captured after a chase. Motion picture patrons with a taste for Western films will find this one up to the general average. D.

Gualat Calcutta (Vitagraph, Aug. 28).—A brief scenic subject to fill in the reel with He Fell in Love with His Mother-in-Law. Most of the views are of street scenes in Calcutta and the natives engaged in various industries. Two of the most interesting sections show a herd of scavenger goats and the sacred cow of India. D.

He Fell in Love With His Mother-in-Law (Vitagraph, Aug. 28).—Newlyweds and those of greater marital experience should find enough truth in this little comedy to make it particularly entertaining. It is based on the old belief that a man's heart may be reached most successfully by way of his stomach; but, familiar as the theme is, the picture is bright, and in some respects novel. A young man marries a girl of artistic tendencies, and, instead of preparing meals, she tries to paint pictures. Her mother, who knows how to make a man comfortable, comes for a visit. The young husband is charmed by her attentions and her skill in the kitchen, and, while they are enjoying each other's company, the wife becomes jealous. Needless to say, she reforms, the mother-in-law leaves, and all is happiness. The comedy is acted with spirit by James Morrison and Norma Talmadge as the married couple and Florence Radinoff as the mother-in-law. D.

Lost in Cambodia (Melies, Aug. 29).—This film is a typical product of the Melies Company that is making pictures in faraway lands. Here, as in so many previous releases, there is nothing that may properly be termed a story. Such films should be listed under the head of scenic subjects, for their appeal rests on an interesting depiction of strange lands and peoples. Photography in this instance is not always clear. D.

The Tenderfoot Hero (Lubin, Aug. 23).—It is the by-play, nonsense in itself, that makes for the humor in the picture. In various forms we have had the story time and again dished out in a much more compelling form. The tenderfoot has a dog which the cowboys induce him to match against a badger they claim to have concealed in a box. The tenderfoot, holding his dog, pulls the string supposed to release the badger, but instead a bucket of water is dumped out upon him. It is a ludicrous joke. Ray Gallagher is cast as the tenderfoot. Henry King, Dollie Larkin, Joseph Holland, Sam Weil, and Henry Stanley are also seen in the cast. C.

The Climax (Pathe play, Sept. 3).—Melodrama of this type cannot be dismissed because it is impossible. It is frankly devised to create exciting situations; and in that The Climax is successful. A girl leaves her brother, who is a thief, and becomes a nurse in a hospital. The brother shoots a wealthy novelist; the sister nurses him back to health; wins his love, and they are married. Reading of the marriage in a newspaper, Joe determines to visit his sister at Lake Placid. His appearance is so unwelcome that the novelist chases him from the grounds, and shoots him when he tries to escape in a canoe, thereby bringing the tragic climax. Acting and photography are of a high order, and a number of the exterior settings are extremely inviting. The story serves its purpose. D.

In the Caucasian Mountains (Pathe play, Sept. 3).—This film shows the historic Kremnis Polaza, which is followed by a view of Polish immigrants, who still call its banks home. The Assthon Pass, the source of the Marqua, and the Mainta River are next disclosed. The film concludes with the ruins of the ancient city of Afon, crumbling into dust amid a forest of weeds. C.

The Grecian Vase (Edison, Sept. 2).—Hans Roberts, Laura Sawyer and Wadsworth Harris give faithful portrayals of the parts they create in this remarkable phantasy; but it is the setting that makes it a thing of pictographic beauty and a visual delight. The story, like the broken vase, will not hold water. It, however, serves its purpose well, inviting the eye every inch of its two-reel display. A bevy of dancing nymphs give the piece a youthful charm that makes one envy Pan, the time and the place. Able performances are given by Hans Robert as the sculptor and Laura Sawyer in the role of the Goddess of the Vase. Wadsworth Harris plays Pan. The picture was directed by Richard Ridgley. C.

Whimies Decides to Be Boss (Pathe play, Sept. 2).—This farce stands upon one literary pillar—the scene in the club billiard room where Whimie's friend encourages and primes him for the breaking of the apron string of henpeckitivity. This lonely pillar spells both comedy and security for the piece. The rest is straw. An appropriate title for the piece would be: A Study in Black (Eyes). Then, good photography might not show up bad grease paint effects. C.

The Lonely Heart (Selig, Sept. 3).—The story concerns itself with the victory of a kind-hearted woman in her fight to adopt two foundling waifs against the jealous machinations of a pack of jealous, gossipy, spinster neighbors. The little photoplay has a heart-throb as vibrant as a camera shuttle, and as big. The parts allotted to the people in the cast were actor-proof, but this fact does not militate against their performance. On the contrary, they measured up to the parts. One of the artists was miscast; the woman who played the ringleader of the spiteful gossips. Her face was too sweet and motherly to portray such a vinegary character. The photography is of a high order and aids the bill. C.

His Lordship—Billy Smoke (Vitagraph, Sept. 2).—Edwin August, Charles Bennett, and Mary Charleson covered themselves with glory in a farce that will repeat as long as its film lasts. It is funny enough to make an Englishman admit there is such a thing as American humor—even at his own expense. That's the story of what Billy did; and, after the smoke of battle cleared, it left James Oliver Curwood the author and the producing firm a winner. And it takes no monocle to see it. C.

Trimming a Hoob (Lubin, Sept. 2).—The usual story of the carpetbag Reuben coming to town to make a gold-brick investment falling among the Philistines and being separated from his roll by the Hoyle medium, only to return to his Cynthia a sadder but wiser sport. In this instance, however, the author has given the old tale a new twist. As old Bob Green (Robert Fischer) stands on the threshold of the gambling house, out of which he had been kicked on his empty back pockets, debating which would be easier, to look death or his wife in the face, the den is raided, and, as the gamblers brush by, they press their tainted wads upon him for fear the money will be used as evidence against them. This situation must have even made the laughter-hardened photographer smile and forget the sad "trick" gambling palace which his camera had to capture. The setting, particularly of Mr. Fischer, was good. C.

Stone the Woman (Essanay, Sept. 2).—"Pass her, oh, maiden, with a pure, proud face, if she puts out a poor, polluted palm." This is a sample of some of the lines of the piece set to photography. Not a very pleasant theme to exploit in a theater on a fine September morn. It is too morbid. Leave the subject to the prevailing "white slave" plays, that would not launch such poetry as: "Shun her as you would a vile reptile, or a foul disease that pollutes the air." Seduction has no place on the screen. Doris Mitchell, Thomas Commerford and Bryant Washburn act acceptably, but are handicapped by their material. C.

His Athlette Wife (Essanay, Aug. 27).—Mr. Strong, husband of a gymnasium bred woman, makes her a present of a pocketbook. While shopping she bumps into a gentleman at a street corner, the force of the collision sending both to the sidewalk. Arising, she misses the purse, mistakes the man for a pickpocket, assaults him, and takes it from him. He calls the police, they give chase, and it develops that the amazon had left her pocketbook at home on her dresser. Wallace Beery, Gertrude Forbes, and Robert Bolder, to make the story plausible, spare no pains—especially Miss Forbes. C.

What Cupid Did (Essanay, Aug. 27).—A girl secretly marries a middle-aged gentleman. Her grandmother secretly marries the gentleman's son. In the complication that follows, the girl's mother and her son-in-law's grandfather then strive to find out "who's who." It is a triangular situation of embarrassments that must be taken with large grains of salt, but, as situations are the salt of farce, you swallow them with a smile that doesn't come off, while racking your brain trying to solve their relationship each to each. Gertrude Forbes, Ruth Hennessy, Robert Bolder, Charles Stine, and Billy Mason equally contribute in making the piece a study of expressions. C.

How Betty Made Good (Selig, Aug. 27).—A Western girl, unsuccessful as an agriculturist, exchanges her horse for a grocery store. The day she takes possession, a bullet, fired by a drunken cowboy in the adjoining saloon, penetrates the partition wall and buries itself in a washboard on a shelf over her head. She takes the unintentional target to the saloon, and shows it to the cowboy. The possible fatal outcome of his act sobers him. It's a case of love at sight. She rejects him because of his addiction to liquor, but offers him the job of managing her farm if he promises to stop drinking. He makes good—and thereby hangs the title. The interwoven subtlety of the plot is charming—and feminine. More stories like this would bring the screen art into its own. C.

The Price of the Free (Selig, Aug. 29).—The piece exploits in pictures and poetry the story of a man, happy in the possession of wealth, wife, and children, whose loss caused him to seek consolation in the bottle. Though now a tramp, the recitation of his woes visibly affects a party of automobilists who, noting the tramp's victory over drink, agree to henceforth become teetotalers. Tom Carrigan's art gives the film much of its interest. C.

LUBIN·FILMS

Two Reel Picture Every Thursday

"SELF CONVICTED" Two Reel Thursday, Sept. 25
A great detective story with reformation rewarded

"THE SPECIAL OFFICER" Two Reel Thursday, Oct. 2
A get-rich-quick man is beautifully foiled by Daddy Bowne, Special Officer

"BREED OF THE NORTH" Two Reel Thursday, Oct. 9
Excellent dramatic story of the North West Lumber Region

Five Releases Each Week

"THE CLOD" 2000 feet Thursday, Sept. 18
A fearful and most dramatic episode of the Mexican Revolution

"THE LOVE OF BEAUTY" 1000 feet Friday, Sept. 19
A pathetic romance which ends in love and happiness

"HER PRESENT" 400 feet Saturday, Sept. 20
Very comic episode which ends in a good laugh

"HIS REWARD" 600 feet Saturday, Sept. 20
A good old maid joke, which will make you laugh

"POKER PAID" 400 feet Monday, Sept. 22
A Rube is fleeced, but wins out beautifully

"THIS ISN'T JOHN" 600 feet Monday, Sept. 22
A real farce, but John laughs last

"A MEXICAN TRAGEDY" 1000 feet Tuesday, Sept. 23
A Mexican melodrama very powerful and true to the local

LUBIN 5-COLOR POSTERS—One, Three and Six Sheets
From Your Exchange or A. B. C. Co., Cleveland, Ohio

LUBIN MANUFACTURING CO. PHILADELPHIA U.S.A.

CURRENT PRODUCTIONS BY EDISON DIRECTORS

C. JAY WILLIAMS — Zeb's Musical Career; The Younger Generation; Caste—2 Reels
NEXT—The Stolen Models—September 29

CHARLES J. BRABIN — Flood Tide; The Keepers of the Flock; The English Riviera
NOW MAKING PICTURES IN ENGLAND
NEXT—The Stroke of the Phoebus Eight—September 23

WALTER EDWIN — A Proposal from the Spanish Don; Joyce of the North Woods; A Light on Troubled Waters
NEXT—A Proposal from the Sculptor—September 27

GEORGE A. LESSEY — A Mutual Understanding; Awakening of a Man; Saved by the Enemy
NEXT—The Honor of the Force—September 23

J. SEARLE DAWLEY
Director—Famous Players Film Co.
Next Release—Henry E. Dixey & Laura Sawyer—CHELSEA 7750—Sept. 20

ALFRED D. VOSBURGH
LEADING MAN IN
KAY-BEE and BRONCHO FILMS
Management THOS. H. INCE
Pacific Coast Studios
Address care DRAMATIC MIRROR

HOWARD M. MITCHELL
LUBIN STUDIO
Philadelphia, Pa.

DIRECTOR "THE BREED OF THE NORTH,"—2 Reels. Released October 9-13

EDGAR JONES
LUBIN STUDIO LEADING MAN

BUY FILM ON FAITH

State Rights Worth $25,000 Sold Before "Arizona" Is Shown

Harry Raver, president of the All Star Feature Film Company, claims that every record for the sale of state rights before a film has been shown is bettered in the case of Arizona, the first production of the company he heads. On the strength of the reputation of Augustus Thomas and others concerned in the All Star organization, state rights worth $25,000 have been disposed of to many of the biggest buyers in the business. It is said that the film equals the high expectations of those who have trusted in the skill of its makers.

At present the All Star players are well advanced in a film adaptation of Checkers, and before long Soldiers of Fortune will be ready for the screen. A number of players who appeared in the original stage company have been secured for the latter production.

SOLDIERS IN PICTURE

Brooklyn Militia Assists Vitagraph Company in Making "Warfare in the Skies"

Two hundred and fifty men of the Fourteenth State Militia Regiment of Brooklyn, N. Y., had a real taste of what a motion picture battle means when they assisted the Vitagraph Company in the making of Warfare in the Skies. The soldiers took part in the scenes at Moissant Aviation Field, Garden City, Long Island, on Aug. 31, under the command of Major Donovan. The mimic battle raged throughout the day, and one of the soldiers was thrown from his horse in front of the advancing regiment. By good fortune he escaped with nothing more serious than bruises. Another scene for this picture, in which aviators took part, cost the Vitagraph Company over $1,500. Frederick Thomson was the director in charge.

Among other feature films soon to be released by the Vitagraph Company is The Wreck, said to be a strong drama presenting a conflict of elemental human emotions. It is a production calculated to offer an abundance of tense situations.

PEARL WHITE RETURNS

Pearl White, popular star of Crystal Films, returned from Europe last week, and is now back at work with the Crystal. Miss White spent about eight weeks abroad, and visited all of the studios on the other side, making a special study of the acting methods employed in them.

WIDOWED MOTHERS' BENEFIT

The Motion Picture Exhibitors' Association will devote the proceeds of one day's receipts to the fund of the Widowed Mothers' Association, of which Mrs. William Einstein is president. The occasion will be known as "Widowed Mothers' Day," and the takings at many New York and Brooklyn theaters will be devoted to the cause.

Samuel H. Trigger, president of the Motion Picture Exhibitors' Association, has the management of the benefit.

TURNER FILMS AGENCY

Albert Blinkhorn, who returned from England last Wednesday, has secured the American agency for the Florence Turner films, produced by Miss Turner and Lawrence Trimble in England. Mr. Blinkhorn also brought to this country a six-part picture of David Copperfield and a number of briefer picture subjects.

FEATURE BOOKING AGENCY

With the aim of providing a central booking agency for features, the Exhibition Feature Booking Agency, with headquarters in the Candler Building, is now in full swing. At the present time it has the authority to book several hundred features.

Earl Bryant Barnes, president of the agency, is a graduate of New York University and the Harvard Law School. He is a member of the New York bar of twelve years' standing, but for some time has almost entirely neglected the practise of law in favor of the moving picture business.

RECEIVER FOR MONOPOL

On application of Patrick A. Powers, Judge Holt has appointed A. Gordon Murray receiver of the assets of the Monopol Film Company, following the filing of an involuntary petition in bankruptcy against the company. Attorneys for the petitioners estimate that the liabilities of the company approximate $25,000, with assets of about $5,000. Mr. Powers sets forth that he is a creditor to the extent of $8,436. S. E. V. Taylor and Marion Taylor Leonard joined in the petition, with claims of $3,865 and $1,160 respectively.

EXCLUSIVE SUPPLY RELEASES

Monday, Sept. 22.

(Solax) Rogues of Paris. Feature. Three parts. Dr.

Tuesday, Sept. 23.

(Gaumont) Tiny Tim Kidnaps a Baby. Com.

Wednesday, Sept. 24.

(Dragon) Her Last Ride. Feature. Three parts. Dr.
(Gaumont) Gaumont's Weekly. No. 81.
(Solax) (Title not reported.)

Thursday, Sept. 25.

(Itala) Unmasked. Feature. Two parts. Dr.
(Gaumont) An Awful Relapse. Com.

Friday, Sept. 26.

(Lux) (Title not reported.)
(Solax) Soul of Man.

Saturday, Sept. 27.

(Great N.) Won by Waiting. Com.

TALKING PICTURES

Their naturalness—freshness and beauty—speak for them—

Licensed too!

KINEMACOLOR COMPANY

For particulars, address the office closest to you.

NEW YORK 1600 Broadway
CHICAGO 538 So. Dearborn St.
CINCINNATI 132 E. Fourth St.
PROVIDENCE 500 Westminster St.

KINEMACOLOR PICTURES

EDISON FILMS

**A PROPOSAL FROM THE SCULPTOR

Being the third story of "Who Will Marry Mary?"
Produced in collaboration with "The Ladies' World."

Mary loses her heart to a handsome young sculptor who impetuously makes love to her despite the fact that he is engaged to one of his models. Poor Mary is about to accept him when the model, having learned of the sculptor's infatuation, comes to Mary and tells her the truth. Mary, once more disillusioned, shatters the air-castle that she has been building and bursts into a flood of tears as the chastened sculptor leads away his happy model.

Released Saturday, September 27th.

COMING TWO REEL FEATURES

**SAVED BY THE ENEMY
A Civil War Drama telling of the story of two rivals in the Confederate Army. One, an officer, nearly succeeds in having the other shot, but his cowardly attempt is thwarted.
Released Friday, September 19th.

**HARD CASH
A thrilling adaptation of Charles Reade's celebrated novel, depicting a great sea fight, an escape from a burning asylum, and many other tensely dramatic incidents.
Released Friday, September 26th.

CURRENT SINGLE REEL RELEASES

*JERUSALEM AND THE HOLY LAND
Beautiful photography displays to excellent advantage the most interesting views in Palestine.
Released Tuesday, September 16th.

*THE COMEDIAN'S DOWNFALL
The comedian and the suffragette, whom he is imitating, each get into the wrong meeting. Police! (On the same reel)
CORNWALL, THE ENGLISH RIVIERA
Exquisite views of the famous Cornish coast.
Released Wednesday, September 17th.

**THE GREAT PHYSICIAN
A beautiful symbolical drama, extraordinary both in theme and photography.
Released Saturday, September 20th.

*THE HONOR OF THE FORCE
A crooked cop, who has joined the grafters, is caught by a clever ruse.
Released Monday, September 22nd.

*THE STROKE OF THE PHŒBUS EIGHT
Taken at Henley, England
Morston strokes his crew to victory despite the efforts of his rival to disgrace and imprison him.
Released Tuesday, September 23rd.

**THE EMBARRASSMENT OF RICHES
Pat Clancy, a laborer, finds poverty more to be desired than riches.
Released Wednesday, September 24th.

*THE STOLEN MODELS
They are both in search of the ideal; he paints her and she paints him—Cupid does the rest.
Released Monday, September 29th.

*A DAUGHTER OF ROMANY
Produced in Kent, England
A drama of the gypsy folks telling of the daughter of a nobleman whose mother was a gypsy.
Released Tuesday, September 30th.

*One sheet posters. **One and three sheet posters by the Morgan Lithograph Company.

THOMAS A. EDISON, Inc.
Thomas A. Edison
267 Lakeside Avenue ORANGE, N. J.
Makers of the Edison Kinetoscope, 1913 Model

The most marvelous feature films on earth are now being released every week by the Universal. There are so many of them and they are all so superb that no advertisement can possibly do justice to them.

GO to the nearest Universal Exchange and see them sure!

"IVANHOE" (3700 feet)
The most expensive picture the Universal ever made. It will make your theatre the most talked-of amusement place in town. Demand it at any price.

"BLEEDING HEARTS" or "Jewish Freedom Under King Casimir of Poland" (3 Reels)
Latest picture of the Hebrew series, even greater than "Sorrows of Israel." Demand it!

"In the COILS of the PYTHON" (2 Reels) and "THE GIRL and THE TIGER" (3 Reels)
Two of the most daring wild animal pictures ever produced. They will cause your patrons to gasp with excitement and will give them the kind of thrills they demand. Regular theatrical posters!

Universal Film Mfg. Co.
"The largest film manufacturing concern in the universe."
Carl Laemmle, Pres.
Means Bldg., Bway & 42th St., New York N. Y.

Edgena De Lespine
Leading Woman
Address, 139 East 30th Street, New York

ADELE LANE
SELIG CO.
PACIFIC COAST STUDIO

L. B. CARLETON
Stage Director, Productions Stock, Feature Films
Permanent address, 240 W. 42nd St. N. Y. City.

CHARLES M. SEAY
Edison Director Current Releases:
The Embarrassment of Riches, Sept. 24
Mr. Toot's Tooth—October 1

Charles E. Eldridge
OF THE VITAGRAPH CO. At Liberty Sept. 20th
Address care Vitagraph Co.

Get the Big Bulge!

Smith has a house on this side of the street. Brown has one on the other side. Smith said to himself:

"I'm sick of trying to draw people with a half-way program. I'm going to get the big bulge on Brown. I'm going to run programs that the people will come a long way to see. I don't care about drawing them. I want 'em to come, naturally, and come again and keep on coming. It's General Film for mine!"

Are you a Smith or a Brown? Are you conscious of having the big bulge on that other man? You can't get it from poor pictures, no matter how you boost them or how loud you talk about t..em.

People can *see*, man alive! One trip to a mediocre house makes them ready to look elsewhere. General Film Service brings them back, time after time, and again and again. We don't do it. You don't do it. *The pictures* do it.

They're just better—that's all. They've got the big bulge. If you haven't got it on the other man, get it now. It's just a question of sooner or later. Make it sooner—today.

General Film Co. (Inc.)
200 FIFTH AVENUE NEW YORK

"THE YOUNG MRS. EAMES" and "SISSYBELLE"

Selig. Two Reels. *Released Sept. 22*

A dashing young widow is Mrs. Eames. Among her suitors is an ardent youth who starts a whirlwind courtship. But her daughter comes home from the convent, the youngster switches his attentions, and the mother marries a faithful bachelor. "Sissybelle," telling how a spoiled boy was made into a man, is on the same reel.

"FOR HIS BROTHER'S CRIME"

Kleine-Cines. Two Reels. *Released Sept. 23*

A burglar enters a wealthy man's house where his brother is employed as a butler. The robber escapes, leaving his brother to be caught before an open safe in which a camera is concealed. The butler goes to jail, and years later escapes. Action comes when he enters the house where his brother lives, married to the girl both brothers loved.

"A MIDNIGHT MESSAGE"

Kalem. Two Reels. *Released Sept. 24*

The story of a father's suspicion of his son. A middle-aged man comes home to find his young wife in the arms of his son. The butler successfully puts the worst construction on the situation until the wife's jewels are found in the servant's pocket. Then events move fast. A powerful, gripping picture, full of surprises.

"SELF-CONVICTED"

Lubin. Two Reels. *Released Sept. 25*

If you committed a robbery to save your mother's life, and if years later you became a detective and were put on your own trail—what would you do? Here's a story of a man thus strangely placed. He faced the issue squarely and was ordered to burn up his own finger-prints.

"IN CONVICT GARB"

Essanay. Two Reels. *Released Sept. 26*

The story of a good man who went wrong and a bad man who went right. The bank cashier had everything on his side; yet he defaulted, and hired a crook to help him out. The gang was caught and jailed. The man of education becomes surly, then vicious; steals the warden's child and gets away. But his old crook friend, a "trusty," spoils his plans.

"HARD CASH"

Edison. Two Reels. *Released Sept. 26*

A splendid picturization of Charles Reade's famous novel.

Three generations have found deep satisfaction in the human understanding of this undying story. The events caused by fourteen thousand pounds in hard cash involve an old man's suffering, an untrustworthy banker's greed and unnatural treatment of his son and the final restitution that brings happiness.

"UNDER THE DAISIES"

Vitagraph. Two Reels. *Released Sept. 27*

It took a long time for this man's conscience to catch up with him, but it did when he went to criticize a new play and recognized the story of his own treatment of a trusting country girl. He had won her and cast her off when his love died. The famous playwright of the day put it all in his play and the critic's remorse made him sign his own death warrant.

STATE RIGHTS

"THE CYCLIST'S LAST LAP"

A sensational sporting drama. Three reels.

THE TRUE FEATURE CO.
110 West 40th Street
Sole American and Canadian agents for Continental Art Film Society
Telephone 578 Bryant

REVIEWS OF MUTUAL FILMS

Through the Neighbor's Window (American, Sept. 11).—A young husband sends his wife to the country, intending to surprise her upon her return, he buys a gown for her. An inexperienced employe sends the wax figure with the gown. The neighbors, seeing the model through their windows, inform the wife by letter of her husband's perfidy. The angry wife and her mother arrive upon the scene, only to forgive the innocent culprit. A mild little farce, containing a model husband situation. Good photography and fair acting. G.

Travelers of the Road (American, Sept. 20).—An extravagant bit of Western life where outlaws, gypsies, and cowboys mix together in lively melodrama. It is rather a disconnected bit of realism and inconsistent to a large degree. Two lone gypsy women in such a place seem hardly at home, and this traveler's departure into the hills to search for gold with only a blanket is not probable. Warren Kerrigan in the lead role is acceptable, and his support is not to be complained of, but the story seems hardly worth the while of such a company. G.

Between Home and Country (Reliance, Sept. 8).—The home of a Confederate spy is half-way between the Northern and Southern camps. He gets certain papers he is after, is found out and pursued. He takes refuge in his home. Although the house is surrounded by Federal troops, he manages to escape. He is at the barn getting his horse, when his young son tells him a Union officer is maltreating his wife. He is between home and country. He entrusts his papers to his son, and dispatches him to the Confederate camp. Then he returns to the house to rescue his wife. The two men struggle for some time, and the Union officer seems getting the upper hand, when Confederate soldiers, brought by the son, arrive and save the day. A situation hackneyed in some respects and superheroic in others, but done spiritedly and intelligibly. It makes a very presentable offering. Photography is adequate. K.

Jim Takes a Chance (American, Sept. 20).—Short but amusing. Space has, however, not allowed the plot to be properly developed, and we find no excuse for the girl's disguising herself. She comes to visit her brother, a ranchman, in the west, looking like an old maid. The foreman of the ranch makes love to her, and even goes so far as to "pop the question." He is delighted to discover later that she is really young and charming when her disguise is thrown off, and the other boys regret they did not take a chance in wooing her.

The Heart of a Fool (Majestic, Sept. 7).—A jester loves a princess. He saves the king while hunting, and as a boon receives the privilege of being a courtier instead of a fool for one day. He devotes this whole day as Sir Roger of Mottey, making love to the princess. A merchant brings a dread plague to the court in his laces, and the princess is stricken. All flee from her, but the fool, who attends her till she dies. A rather foolish story rising now and then to moments of poetic romance. It will go fairly well as a filler in the more refined houses. K.

For His Loved One (Majestic, Sept. 13).—An auto driver promises his invalid wife whom he has much neglected, that he will drink no more. She should have an operation, but he hasn't the money. His employer offers him $5,000 if he will win the next race. Just before the race a friend insists on his having a drink, and, in pushing him away, he knocks the friend to the street, where he fractures his skull. He could flee from justice, but he thinks of his wife, and determines to win the race. He does win it, but immediately after is arrested for his friend's injury. But the friend in the hospital takes all blame on himself, and the driver is released. A good situation with a novel turn. It has plenty of lively scenes, and is capitally done throughout. K.

PAULINE BUSH

Universal Films
LOS ANGELES, CAL.

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

DARWIN KARR
Photo Play Leads Vitagraph Co.
Permanent Address - Screen Club, 163 W. 45th St., N. Y.

EDWARD J. LE SAINT
DIRECTOR
Selig Polyscope Co. LOS ANGELES, CAL.

BERT ANGELES
DIRECTOR
AT LIBERTY
Address care of Screen Club, 163 West 45th Street, N. Y.

UNIVERSAL FILMS

The Battle of Bull Con (Nestor, Sept. 19).—The Southern gentleman, requested to send one of his family to represent him in the war, now that the Battle of Gettysburg is on, sends his only son. The son arriving at camp is examined, and made a general, in command of the entire army. He is found by Hortense, the Union girl, on the field of battle. She discovers "papers" on him. Twixt love and duty. Finally duty triumphs, and she delivers the papers to her father, who promptly has the rascal court-martialed and sentenced to be shot. The soldiers get him sighted before a cannon, but the blamed thing misses. The prisoner won't stand still. After grave deliberation, the staff of officers order him chained to the mouth of the cannon. He is about to be shot in this cruel manner, when Hortense arrives breathless, to say that Sumter has been fired on, and the war is over. One of the funniest and most original burlesques ever screened. It is particularly apropos at this time when battle scenes are all the rage—of the producers. Eddie Lyons is at his best as the son. Others are well cast. The exhibitor should not miss this picture. K.

A Bachelor's Finish (Crystal, Sept. 16).—Bluff and Gaff are two bachelors living together at a boarding house. Bluff persists in getting drunk, and one night, in that condition, tells his widowed landlady he loves her and wants her to marry him. She has a husky brother who announces, pointing his remarks with a gun, that Bluff must live up to his word. So Gaff gets his friend Laff to dress as a minister by turning his vest inside-out before, and come to marry the couple. But Laff loses heart at the last moment. Then a real minister gets into the wrong house, and Bluff mistakes him for the sham clergyman to be secured by Gaff. Accordingly, they are really married. And Bluff's finish comes when the brother turns over to him a round dozen of the widow's children. It is a good funmaker, and with Barnett and Belmont in the leading parts, worth while. K.

Binks and the Bathing Girls (Imp, Sept. 20).—Binks, the dishwasher, plans to win an heiress by posing as a count, and almost attains his end when he is exposed by his helper, whom he has jilted. He then realizes his place, and marries the helper. A farce spiritedly done by a competent cast. Photography is satisfactory. A half-reel subject. K.

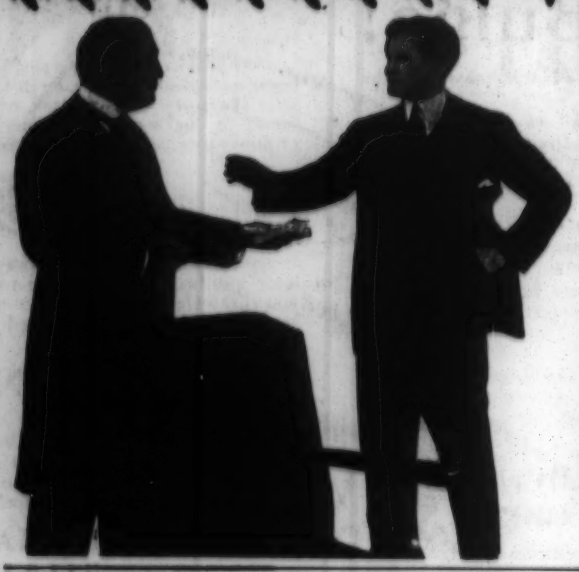
Katzes in Ink (Imp, Sept. 20).—Hy. Mayer here presents some witty miscellany from his busy pen, making a creditable addition to his series of screen cartoons. On the same reel with Binks and the Bathing Girls. K.

Shon, the Piper (Bison, Sept. 20).—Shon is a quiz, a Highland dunce, tired of idle flattery and obsequiousness. "He vows in humble guise to win a girl who loves not gold but him." He dresses as a piper, and starts out on his quest. He meets her in a shepherd's daughter, and she loves him, too. But her father is ambitious, and thinking he is "naething but a puir daft coot, nae muckle," refuses to countenance him, preferring rather the Laird o' Inbla, who comes a-courting. On the day set for the wedding Shon bids his sweetheart be of good cheer, goes and pipes for his clan to gather, and having them collected, has himself admitted to the hall where the festivities are in progress, in the guise of a harper. He snatches the bride, and carries her away, the members of his clan covering his retreat, and all strife ceasing upon his high estate becoming known. This delightful romantic comedy is one of the best films of its kind. It is a high-class picture, founded on some old poem that we are unable to place at present. "Wi' my home in the Hieland as Jeanie was wife, my cup is o'erfull wi' the blessings o' life." Acting is spirited and thoroughly consistent. It would be difficult to find a better conception of Shon than that given by the actor here. Direction is excellent. So is photography, picture of the best part. K.

His Last Gamble (Crystal, Sept. 9).—A man is a receiver of stolen goods, unknown to his young daughter, who is being carefully brought up. His business is destroyed by a young thief, who quarrels with him. Some years later this thief falls in love with the daughter, and she with him. Approaching the father for his consent, he is startled to recognise his old enemy. He threatens him with exposure unless he gives up his daughter. The father, realizing it is useless to protest, has the young man go out with him in a rowboat, locks him in a tight embrace, overturns the boat, and they are drowned together. This sort of situation, effective under certain conditions, is not as presented with the present equipment of the Crystal Company. Exceedingly pleasing in light comedies, they cannot carry gravity with heavier pieces. Their versatility is admirable, however, and the film itself is by no means bad. Only such a situation—provided it is to be taken seriously—must be developed in more detail. Acting, notably of Chester Barnett as the father and Pearl White as the daughter, is very good indeed. K.

The Surgeon of Abajo (Frontier, Sept. 6).—A young medical student goes to become interne at the Mercy Hospital at Albuquerque, leaving his sweetheart a note, asking her to write him yes or no in response to his proposal of marriage. His rival is called upon to deliver this note. He never does. The girl becomes a nurse. The rival is injured by a flying mail sack, and sent to the hospital at Albuquerque. The doctor who attends him is the lover, the girl the nurse. Situation. Will the doctor kill him or let him live? He lets him live. Convalescent, his gratitude impels him to give up the undelivered letter. When delivered in Shavian manner, this situation is highly effective; otherwise it becomes distinctly unpleasant. Also it would be well to supply the doctor with motive for possibly killing the rival. It will be remembered that the doctor was not aware that the letter was undelivered until the patient had recovered. Altogether, only a fair piece of business. Acting of rival and nurse is very good. K.

The Miser's Son (Imp, Sept. 25).—The miser's son falls in love with the daughter of the woman who holds a note against his father. The miser has saved up sufficient money to meet the note, and keeps it hidden behind a loose brick in the fireplace. The girl's mother is vindictive, and forbids her to have anything to do with the young man. The miser is suddenly stricken and loses his memory. When the note falls due he can't find his money. But in the nick of time the girl happens to see the loose brick and discovers the money, so all is well. An exceedingly amateurish plot. A man is not necessarily a miser because he hides money, and a heroine is not necessarily vindictive because she holds a note against another. Also the chance discovery of the loose brick is a bit too fortuitous. Acting and photography are fair. William Welch, William Shea, and Ethel Grandin are in the cast. K.



"THE INVISIBLE GOVERNMENT"

A Modern Melodrama

The ring, the trust and various forms of graft operation, perniciously active in political and municipal life, has a trace in the warp and woof of this photoplay, which takes a stronger interest through its sentimental side, involving a lovely and wealthy young lady with a smooth, but crooked son of a crook. The sinister figure of "The Man in the Street" plays over and under it all, and with his usual detective deftness, sees that wrongs are righted and the evil persons brought to justice.

RELEASED SEPTEMBER 29th

September 30th. **"THE FALSE FRIEND"**

An interesting playlet, in which the fount of trouble is a designing young man who wins a girl through the medium of a letter that he has forged.—Time eventually rights the wrong.

October 1st. **"THE CATTLE THIEF'S ESCAPE"**

A breezy western play in which a fine type of parson—a wholesome representative of muscular Christianity—wins the respect of the community and the finest girl in that section.

On the Same Reel with

"THE ELEPHANT AS A WORKMAN, Rangoon, India"

October 2nd. **"OUR NEIGHBORS"**

The seemingly commonplace occurrences of every day life occasionally form good material for a taking play akin to this one of "Our Neighbors." See if it reminds you of a look over your back fence.

October 3d. **"JOHN BOUSALL of the U. S. SECRET SERVICE"**

A clever detective story, dealing with diamond smugglers, located at a Dutch diamond-cutting port, trying to get rich at the expense of Uncle Sam.

SELIG POLYSCOPE COMPANY

BRANCH OFFICES THROUGHOUT THE WORLD
EXECUTIVE OFFICES: 20 E. RANDOLPH ST.
CHICAGO, ILL., U.S.A.

COMING **A FIGHT FOR MILLIONS**

THE ADVENTURES OF A GENTLEMAN BURGLAR — BIG FOUR REEL SENSATIONAL DRAMA

Advertising matter, including Four Kinds of 1 Sheet, Two Kinds of 3 Sheet and a 6 Sheet. Heralds, Lobby Photos, Announcement Slides, and other miscellaneous material. WRITE or WIRE

BLACHÉ AMERICAN FEATURES, Inc. - - Fort Lee, N. J.

To the Trade

POSITIVE PRINTS MADE ON

Eastman Stock, - 4½c per ft.

(Quantities over 10,000 feet, 4c. per foot)

Including Tinting and Toning

Negatives Developed, 1c per ft.

All work guaranteed.

COMMERCIAL MOTION PICTURES CO.
(Incorporated)
102 West 101st Street, New York City
Telephone, 6724 Riverside.

FOR THE "MOVIES"

As well as **For The Theatres** will be our **New and Most Complete Catalog** of **Hardware and Appliances**

Union Elevator and Machine Co., Chicago

THE BIOSCOPE

THE Moving Picture Paper, in Great Britain, and THE Best Advertising Medium, Bar None.

Subscription £3.50 Post Free — Single Copies, 10 Cents

OFFICES: 85 SHAFTESBURY AVENUE, LONDON, W.

Protect *your* Territory

EXCLUSIVE SERVICE—A brand new proposition to positively protect your territory. A service which will be distinct—separate—different from anything your competitor can run.

Think of having your program so far in advance that you can advertise it as much as you like, and your competitor cannot profit by your efforts as he has in the past. *You are protected!*

The *progressive* theatres are getting in line for this service *now*. Let us explain *to you* its many advantages.

Address, Exclusive Service Department

General Film Company, (Inc.) **71 West 23d St., New York**

FLORA FINCH

COMEDIENNE OF

THE VITAGRAPH COMEDY

MARC EDMUND JONES Conducting **THE PHOTOPLAY FORUM**

A New Department in the New **Photoplay Magazine** (the Popular Magazine of the Photoplay field), of interest to the Photoplaywright, the Editor, the Producer, and all concerned in Photoplay construction.

MUTUAL FILMS

The Social Secretary (Reliance, Aug. 30).—Forrest Halsey, author of this one-reel dramatic sketch, displays a firm grasp of what is essentially dramatic and a broad understanding of human nature. Like any other author, Mr. Halsey writes better plays sometimes than he does at others, and while this cannot be classed among the best works he has had produced, it is a sketch that will engage one's interest. The various interpretations of the players are good, and particularly that of the actress playing the lead role. G.

The Doctor's Ruse (Majestic, Aug. 13).—Fred Mace plays the doctor in this somewhat laughable burlesque. There is nothing clever or out of the ordinary in the plot or its conception, but rather to the antics of Mr. Mace does the comedy owe its humor. Mace as a doctor finds himself in a small village without signs of a growing practise. He manages to give the villagers a small-pox scare and then vaccinates them at a good price. Fred's father-in-law-to-be discovers his trick, and Fred is made to submit to vaccination himself. G.

Peggy, of "Polly P." (Reliance, Aug. 27).—Forrest Halsey is the author of this unique and amusing comedy. "Polly P." is a canal boat, and Peggy is the daughter of the owner. She loves her father's mule driver, and the mule driver loves her, and father is quite satisfied. But mother has higher ideals for her daughter; she must marry some one of worth, and in that the village barber has asked for her hand, he is the one who shall have it. The poor mule driver is distracted, and as he pens the villans driving the mules which pull the boat, he swears to punish the barber. He makes his way to the shop, and starts in on the only barber present. After wrecking the place he learns that he has made a mistake—that the fellow he wants has gone to the "Polly P." The mule driver follows, and he arrives just in time to save the father from the hands of the sheriff. Father and the barber had a quarrel, and the barber has father arrested. Naturally, after saving the old man, the mule driver gets the girl and all is well. The director of this picture is, perhaps, as much responsible, if not more, for the success it attains than is the author. He has staged it in splendid style, and made the most of his situations. The old father and mother are fine, as are the girl and mule driver. G.

Flesh of His Flesh (American, Aug. 23).—When a play depends upon one situation, one climax, for its success, such as this one does, that climax must of necessity be unusually strong and pointed. No matter how well handled the preceding action has been, if the author expects the purpose of his play to be achieved the climax cannot afford to be feeble. The play opens in rather an unusual manner where, in a Pacific Coast village, a husband and wife are signing a divorce agreement. The wife, according to the sub-title, has been a slothful girl and the divorce comes as an acceptable thing. But she finds an intolerable situation in being robbed of her child (the court has given it to the father), and she manages to steal it and carry it away. The action then shifts to years afterwards. With the responsibility of rearing the child, the wife has become a true mother. On the other hand, the husband is now a hard and relentless sheriff, made so through the bitterness that has rankled in his heart through his loss. Without being aware of the boy's identity, the sheriff is called upon to arrest him for fighting and he takes up the pursuit in his usual manner. The boy, a fisherman, has made his way out to sea in a rowing boat and he remains out all evening. The boy's friends find him in the morning and bring him to his mother in a fatigued condition. At the home, where the sheriff has followed, the man and woman come face to face, and it is here that the picture fails. There is no sign of recognition and the change of heart of the father is not accounted for. G.

Los Angeles Harbor (Keystone, Sept. 1).—On the same reel with Fatty's Day Off, will comprises several scenes of an interesting nature, showing the lighthouses, a huge dam, divers and pile drivers. Photography is good. G.

MUTUAL SPECIAL

IN FOUR REELS

"MOTHS"

With MAUDE FEALY

THE MUTUAL FILM CORPORATION announces as a special release the great OUIDA play of the above title. Miss Fealy, starred in this film, is known from coast to coast as a legitimate theatrical star, and has positively never been seen to better advantage than in this motion picture of "MOTHS." With her is a special Thanhouser cast, including such favorites as

William Russell **Gerda Holmes** **Harry Benham**
Mrs. Lawrence Marston **Lila Chester**

"Moths" has been described as the most extraordinary description of a woman that has ever been penned. Remember:

"She had chastity, and she had also courage."
"She was the martyr of a false civilisation, of a society as corrupt as that of the Borgias, and far more dishonest."
"She is innocent always and yet—When the moths have gnawed the ermine, no power in heaven or earth can make it again altogether what it was."

You must not miss this Marvel-Play and its wonderful star. There are wonderful lithos, too, and they should attract people to a play that will hold them.

Special terms and bookings can be had exclusively through the offices of

The Mutual Film Corporation

Masonic Temple, 71 West 23rd Street - - New York City

ALLAN DWAN

AUTHOR-DIRECTOR
MOTION PICTURES

Universal Films
LOS ANGELES, CAL.

BIOGRAPH FILMS

FOR THE WEEK COMMENCING SEPTEMBER 22ND, 1913

MONDAY

THE LAW AND HIS SON

A Son's Home-coming After an Unjust Prison Term

THURSDAY

THE END OF THE WORLD
AND
A SATURDAY HOLIDAY

Farce Comedies

SATURDAY

THE INFLUENCE OF THE UNKNOWN

Proving That a Baby's a Baby the World Over

BIOGRAPH COMPANY
NEW YORK

LICENSED FILM RELEASES

Monday, Sept. 22.

(Bio.) The Law and His Son. Dr.
(Edison) The Honor of the Force. Dr.
(Kalem) The Counterfeiter's Confederate. Dr.
(Lubin) Poker Paid. Com.
(Lubin) This Isn't John. Com.
(Pathe'ay) Pathe's Weekly, No. 82.
(Selig) The Young Mrs. Eames. Two parts. Dr.
(Selig) Simpkins. Com.
(Vita.) Daddy's Soldier Boy. Dr.

Tuesday, Sept. 23.

(Edison) The Stroke of the Phoebus. Dr.
(Ess.) For Old Time's Sake. Dr.
(Lubin) A Mexican Tragedy. Dr.
(Pathe'ay) The Blind Gypsy. Dr.
(Ques) For His Brother's Crime. Two parts. Dr.
(Selig) Bumps and Willie. Com.
(Vita.) Extremities. Com.
(Vita.) Scenes in Singapore. Tr.

Wednesday, Sept. 24.

(Edison) The Embarrassment of Riches. Com.
(Ess.) Love Incognito. Com.
(Kalem) A Midnight Message. Two parts. Dr.
(Pathe'ay) The Secret Treasure. Dr.
(Selig) The Spell of the Primeval. Dr.
(Vita.) The Other Woman. Dr.

Thursday, Sept. 25.

(Bio.) A Saturday Holiday. Com.
(Bio.) The End of the World. Com.
(Ess.) Days of the Pony Express. Dr.
(Lubin) Self-Convicted. Two parts. Dr.
(Melies) A Cambodian Idyll. Dr.
(Pathe'ay) Pathe's Weekly, No. 83.
(Pathe'ay) Blazing a New Trail in Glacier National Park, Montana. Sc.
(Pathe'ay) The Sago Industry in Borneo.
(Selig) The Capture of "Bad Brown." Com.
(Vita.) The Race. Dr.

Friday, Sept. 26.

(Edison) Hard Cash. Two parts. Dr.
(Ess.) In Convict Garb. Two parts. Dr.
(Kalem) The Hobo and the Myth. Com.
(Kalem) The Largest Duck Farm in the World. Zoo.
(Lubin) Winning His Wife. Com.
(Pathe'ay) Birds of Prey.
(Pathe'ay) Sicily the Picturesque. Tr.
(Selig) The Policeman and the Baby. Dr.
(Selig) The Tal Mahal, Agra, India. Tr.
(Vita.) Bunny for the Cause. Com.

Saturday, Sept. 27.

(Bio.) The Influence of the Unknown. Dr.
(Edison) A Proposal from the Sculptor. (Being the Third of the Series "Who Will Marry Mary?").
(Ess.) Why Broncho Billy Left Bear County. Tr.
(Kalem) A Demand for Justice. Dr.
(Lubin) The Great Discovery. Dr.
(Pathe'ay) The Fish With a Storage Battery in Its Brain.
(Pathe'ay) The Pearl of the Bosphorus, Constantinople. Tr.
(Pathe'ay) Promenade in Rome. Tr.
(Vita.) Under the Dalsies. Two parts. Dr.

MUTUAL FILM RELEASES

Sunday, Sept. 21.

(Maj.) Title not reported.
(Than.) Title not reported.

Monday, Sept. 22.

(Amer.) The Ghost of the Hacienda. 2 parts. Dr.
(Keystone) Title not reported.
(Rell.) The Hardest Way. Dr.

Tuesday, Sept. 23.

(Maj.) Title not reported.
(Than.) Title not reported.

Wednesday, Sept. 24.

(Broncho) Silent Heroes. 2 parts. Dr.
(Mutual) Mutual Weekly No. 35.
(Rell.) The Missing Ring. Dr.

Thursday, Sept. 25.

(Amer.) Mrs. Carter's Campaign. Com.
(Keystone) Title not reported.

Friday, Sept. 26.

(Kay-Bee) The Forlorn Hope. Dr.
(Than.) Title not reported.

Saturday, Sept. 27.

(Amer.) Master of Himself. Dr.
(Maj.) Title not reported.
(Rell.) The Original Will. Dr.

UNIVERSAL FILM RELEASES

Sunday, Sept. 21.

(Crystal) Misplaced Love. Dr.
(Eclair) Stung. Com.
(Eclair) Curious Fish.
(Rex) The Wall of Money. Two Parts. Dr.

Monday, Sept. 22.

(Imp) Ivanhoe. Four parts. Dr.
(Nestor) For the Peace of Bear Valley. Dr.
(Gem) None but the Brave Deserve the ——? Com.
(Gem) Sanitary Dairy Plant, Washington, D. C.

Tuesday, Sept. 23.

(101 Bison) The Struggle. Two parts. Dr.
(Crystal) Pearl and the Poet. Com.
(Crystal) Oh! What a Swim. Com.

Wednesday, Sept. 24.

(Nestor) Heart of a Vaquero. Dr.
(Powers) Twiddledum Insures His Life. Com.
(Powers) A Painter's Ruse. Com.
(Eclair) A Puritan Episode. Two parts. Dr.
(Univ.) Animated Weekly, No. 81.

Thursday, Sept. 25.

(Imp) Miser's Son. Dr.
(Rex) Genesis 4:9. Two parts. Dr.
(Frontier) The Village Peat. Com.

Friday, Sept. 26.

(Nestor) His Crazy Job. Com.
(Powers) Blood Red Tape of Charity. Two parts. Dr.
(Victor) For the Sins of Another. Dr.

Saturday, Sept. 27.

(Imp) Binks Plays Cupid. Com.
(Imp) Jolly Jottings by Hy Mayer. Com.
(Frontier) The Moonshiner. Dr.

FOR SALE—800 one-thousand feet reels of film, A1 condition, $2.50 per reel. Such as Train Robbers, Hiawatha, Ten Nights in a Barroom, Nero, Burning of Rome, Westerns, Comedies, Dramatics. H. Davis, Watertown, Wis.

COMING A FIGHT FOR MILLIONS

THE ADVENTURES OF A GENTLEMAN BURGLAR — BIG FOUR REEL SENSATIONAL DRAMA

Advertising matter, including Four Kinds of 1 Sheet, Two Kinds of 3 Sheet and a 6 Sheet. Heralds, Lobby Photos, Announcement Slides, and other miscellaneous material. WRITE or WIRE

BLACHÉ AMERICAN FEATURES, Inc. - - Fort Lee, N. J.

AMERICAN-ECLAIR

FEATURE FILMS

First, Last and Always,

"ECLAIR" FILMS

This is what crowds your box office

Multiple Reels that are features, not feet.
Comedies with a laugh in every scene.
Scientifics that amaze.
Photography that is crystal clear.
Artists known from east to west, north to south.

This is what "ECLAIR" stands for

It's all in the standard—"ECLAIR."
Order now—beat your competitor to it.

225 W. 42nd ST., NEW YORK CITY

EDWIN AUGUST

STAR, PRODUCER, AUTHOR
Of These Photoplays:

His Weakness Conquered, The Actor, Fate and Three, Fate's Vengeance, The Heart of a Heathen, The Folly of It All, The Reincarnation of a Soul, The Blood Red Tape of Charity, A Man in the World of Men, Through Barriers of Fire, The Pilgrim, Etc.
Universal Film Co., Mecca Bldg., N. Y. City.

Kindly mention DRAMATIC MIRROR when you write advertisers.

VITAGRAPH

6 a Week---"LIFE PORTRAYALS"---6 a Week

"OUR WIVES"

"PUMPS"
"SANDY GETS SHORTY A JOB" } Comedies — **Monday, Sept. 15**

Two bright comedies on the one reel. The first—a pair of tight shoes lead to a happy marriage. The second—Shorty works long enough to get what he and Sandy are after.

"THEIR MUTUAL FRIEND"—Comedy-Drama — **Tuesday, Sept. 16**

"Shep" is an intelligent dog who enters into the love of his master for a pretty girl. He acts as Cupid's messenger and rejoices in their engagement.

"THE HINDOO CHARM"—Drama in India — **Wednesday, Sept. 17**

It works to perfection and brings the love of a stepmother to her husband's children. Its deadly consequences are happily avoided.

"SUNNY, OR THE CATTLE THIEF"—Western Drama — **Thursday, Sept. 18**

For love she steals her father's cattle. Her lover is accused. She is shot in saving him from the noose. She confesses she is the thief and finds happiness in her father's forgiveness and her lover's arms.

"JOHN TOBIN'S SWEETHEART"—Comedy — **Friday, Sept. 19**

He leaves her and finds a wife among the cannibals. After many months of waiting, his sweetheart marries another, while he reigns over the cannibals and a numerous family.

"OUR WIVES" *Comedy, Special Feature in Two Parts* — **Saturday, Sept. 20**

They keep their eyes on their husbands. When the two men get locked in another woman's trunks, they mourn them as dead. Their return to life brings many funny complications that are happily remedied.

SIX-A-WEEK

"DADDY'S SOLDIER BOY"—Pretty war story . . . . Monday, Sept. 22
"EXTREMITIES" } Comedy and Topical . . . . Tuesday, Sept. 23
"SCENES IN SINGAPORE" }
"THE OTHER WOMAN"—Drama . . . . . Wednesday, Sept. 24
"THE RACE"—Drama . . . . . Thursday, Sept. 25
"BUNNY FOR THE CAUSE"—Comedy . . . . . Friday, Sept. 26
"UNDER THE DAISIES"—*Drama, Special Feature in Two Parts* . . . . Saturday, Sept. 27

The Vitagraph Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Friday.

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS—SPECIAL MUSIC FOR ALL SPECIAL RELEASES.

THE VITAGRAPH COMPANY OF AMERICA, E. 15th Street and Locust Avenue, Brooklyn, N. Y.

FIVE-A-WEEK ESSANAY

RELEASED SEPTEMBER 19th! RELEASED SEPTEMBER 19th!

BOOK THIS THRILLING RAILROAD DRAMA

"THE RIGHT OF WAY"

(IN TWO PARTS)

A startling and sensational railroad melodrama teeming with exciting and thrilling situations. Francis X. Bushman featured. Heralds and posters now ready.

Released Tuesday, September 23d

"FOR OLD TIME'S SAKE"

A beautiful love drama filled with exciting situations featuring Francis X. Bushman.

Released Wednesday, September 24th

"LOVE INCOGNITO"

A comedy that you will like. The situations are eccentric.

Released Thursday, September 25th

"DAYS OF THE PONY EXPRESS"

A thrilling and sensational Western drama. Book this.

Released Saturday, September 27th

"WHY BRONCHO BILLY LEFT BEAR COUNTY"

An unusual Western drama, exciting in the extreme, with G. M. Anderson.

Coming Friday, September 26th! ***Coming Friday, September 26th!***

"IN CONVICT GARB"

(IN TWO PARTS)

One of the most sensational melodramas ever produced. A thrill in every scene and a scene never to be forgotten in every thrill. E. H. Calvert, Richard C. Travers, Ruth Stonehouse, Bryant Washburn and others portray roles in an unusual manner. For a money getting, box-office attraction, book this feature. Heralds and posters are now ready.

THE PUBLIC ARE WISE—DEMAND NEW, CLEAN POSTERS. Three sheet posters of all Saturday releases will boom your business. Posters are lithographed in full four colors, 35c. each. You can order these from your exchange, or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY players, 8 x 10, $3.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 177 N. State Street, Chicago, Ill.

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle St., CHICAGO, Ill.

Branch offices in LONDON—PARIS—BERLIN—BARCELONA

KALEM FILMS

THE ATHEIST

A premature explosion which buries a gang of workmen is one of the exciting features of this absorbing story.

Released Monday, Sept. 29th ***Special 1, 3 and 6-Sheet Posters***

THE BATTLE AT FORT LARAMIE

In Two Parts. Based Upon an Historical Occurrence

The desperate battle put up by the troopers before their massacre by the Indians will keep your patrons breathless. A thrill all the way through.

Get the Two Superb Special One-Sheet Posters. Also 1, 3 and 6-Sheet Posters.

Released Wednesday, October 1st

Scene from "The Railroad Inspector's Peril"

And the Watch Came Back

Jack tries to get rid of a watch he innocently steals from a man who proves to be his future father-in-law. One continuous laugh.

(*On same reel*)

Historic Boston

Showing every spot of historic interest in and about Boston.

Released Friday, Oct. 3d

The Railroad Inspector's Peril

A leap from a speeding freight train into a lake and an exciting swimming race to shore, are two of the stirring scenes in this great feature.

Released Saturday, October 4th ***Special 1, 3 and 6-Sheet Posters***

COMING WEDNESDAY, OCTOBER 8th

THE RIDDLE OF THE TIN SOLDIER

Featuring Miss Alice Joyce as "Madelyn Mack," Girl Detective, in a Two-Part detective story. *Watch for next week's announcements.*

KALEM COMPANY

235-239 West 23d Street **NEW YORK**